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v.1

Favorite Songs of Famous Singers

My Favorite French Songs

8053.913
V 1

Emma Calvé

Oliver Ditson Company

High Voice Book I

My Favorite French Songs

Emma Calvé

F053.913
V.1

Volume One

9954

Boston: Oliver Ditson Company

New York: Chas. H. Ditson & Co. Chicago: Lyon & Healy

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Biographical Sketch

Emma Calvé, famous dramatic soprano, was born at Décazeville (Aveyron), southern France, in 1866. She was educated at the Convent of the Sacred Heart, Montpellier, and after two years of study with the tenor Puget in Paris, she made her début as Marguerite at the Théâtre de la Monnaie in Brussels, September 29, 1884. Further study under Mme. Marchesi preceded her first Parisian appearance, which was in the rôle of Bianca in *Aben Hamet* at the Théâtre Italien; and soon afterward she entered the Opéra-Comique. She then completed her studies with the celebrated teacher Mme. Laborde, and from that period followed her great success in Italy, where in 1891 at Rome she created Suzel in *L'Amico Fritz* of Mascagni. In 1892 she made her début at Covent Garden with great applause; and from that time forward her career was an uninterrupted succession of triumphs, both in Europe and America. She sang for the first time in New York at the Metropolitan Opera House, November 29, 1893, in the rôle of Santuzza; and her Carmen, which followed in the next month, made a veritable sensation.

So magnetic and individual an artistic personality as that of Calvé has seldom graced the operatic stage; and though her incomparable impersonation of Bizet's tragic cigarette-girl is her most famous rôle in America, no less noteworthy are many others of her dramatic portraits: such as her Santuzza (which she created in Paris, London and many important Italian cities); her startlingly realistic Marguerite; La Navarraise (which she created in Massenet's vivid one-act opera of that name); her Ophélie, in Ambroise Thomas' *Hamlet;* and Massenet's Sapho (created at the Opéra-Comique in 1897).

Préface

DANS ce recueil je présente au public Américain les chansons de France que je préfère; et j'y joins une douzaine de *Chansons chantées par ma Grand'mère*, que je place à la suite des autres. Je donne ci-inclus deux chansons inédites—l'une trouvée par moi en Auvergne. Le vieux paysan qui me l'apprise, prétendait que par tradition orale on l'avait conservée de siècle en siècle; et qu'elle datait du temps de Julius César quand il vint conquérir les Gaules. Ce chant pourrait être "L'appel des trompettes romaines": dans le pays on le nomme "L'appel des bergers." Ils se répondent d'une montagne à l'autre. J'ai écrit des paroles sur ce vieil air—et l'ai chanté dans le monde entier avec grand succès. L'autre est un poème de Mistral, le grand poète provençal, sur un air du XIII^me^ siècle.

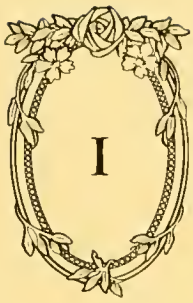
Je suis heureuse de penser que les *Chansons de ma grand'mère*—bien oubliées aujourd'hui—seront chantées quelquefois encore par les jolies voix fraîches des jeunes filles de ce pays-ci.

Depuis que dans ses bras, ma vielle grand'mère me berçait en me chantant les chansons de la douce France, j'ai commencé de chanter, et n'ai pu faire autre chose dans ma vie! Si j'avais seulement su égaler la diction, le sentiment profond que mettait mon adorable grand'mère dans ses chants et qui faisait d'elle une harpe vivante: mais hélas, je ne serai jamais qu'une élève à coté d'elle, mais une élève qui lui conserve une pieuse, une fervente admiration. C'est à elle que je dédie ces lignes.

Emma Calvé

New York City, September, 1915.

Preface



IN this collection I present to American music-lovers the songs of France which are my favorites; and I have added at the end of each volume a group of songs which my grandmother sang. I have likewise been able to include two old songs, hitherto unpublished, one of which I myself discovered in Auvergne. The aged peasant who sang it to me declared that the melody had been handed down through the centuries by oral tradition, and that it could be traced back to the time when Julius Cæsar invaded Gaul. The song might properly be entitled "The Call of the Roman Trumpeters," but it is known throughout the countryside as "The Call of the Shepherds," and is sung and repeated antiphonally from one mountain to another. For this old air I wrote words, and have sung it everywhere with great success. The other hitherto unpublished song is a melody of the thirteenth century, with verses by Mistral, the great Provençal poet.

I am glad to think that the *Songs my Grandmother Sang*—mostly forgotten today—will be heard again as sung by the fresh and charming voices of American young women.

From the time that my grandmother, while rocking me in her arms, sang to me the songs of our dear France, I too began to sing, and have never been able to do anything else in my life! If I might only have equalled the clarity of diction and the depth of sentiment which my adorable grandmother gave to her songs, and which made of her a living harp! But alas! I shall ever be, compared with her, only a beginner—a beginner, however, who has preserved for her a reverent and sincere admiration. It is to her memory that I inscribe this volume.

Emma Calvé

New York City, September, 1915.

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RING OUT
(VA LOIN)

Words by EMMA CALVÉ
Translated by Charles Fonteyn Manney

Folksong of Auvergne*)
Collected by Emma Calvé
Arranged by Lucien G. Chaffin

Very slow and sustained
(Très large et soutenu)

VOICE

PIANO

Ring out, song of the hills, song of our fa - - thers, Ring a - far! Now to the dawn lift we the song Known of our fa - thers. Ring out a - far, Greet the sun, ah! Greet the sun!

Va loin, chants des ber - gers, Chants de nos pè - - res, Va plus loin! Phé - bus a - vant, Comme au - tre - fois, Cri - aient nos pè - res. Tou - jours plus loin De so - leil, ah! en so - leil!

*) This air, which is sung by the peasants of Auvergne, is said to have come down from the period when Julius Caesar conquered Gaul. It was played by the Roman trumpeters.

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To Mme. Conneau

HINDOO SONG

(CHANT HINDOU)

ARMAND OCAMPO
Translated by Arthur Westbrook

HERMANN BEMBERG
(1861-)

Andante molto moderato

VOICE

PIANO

f *p*

p dolce

Brah - ma, thou might - y
Brah - ma, Dieu des cro -

f *pp* *p*

dolente

god,_____ Rul - er, in glo - ry seat - ed, Dost thou not
yants,_____ maî - tre des ci - tés sain - tes, N'en-tends - tu

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hear my sobs for - lorn?
pas mes longs san - glots?
On thy stream's sa - cred
À ton fleu - ve sa -
p
Ped. * Ped. *
banks
cré
My com-plaints I've re - peat - ed;
je ré - pè - te mes plain - tes
To
Qu'il
Ped. * Ped. * Ped. * Ped. *
dim.
rit.
thee on its waves they'll be borne.
va te por - ter dans ses flots!
dim.
col canto
p
Ped. * Ped. *

Più lento
p dolciss.
(she)
From me he has been tak - en; Our dream of love is
Il a quit - té ce mon - de, M'ai-mant quand je l'ai -
(Elle)
cresc.
o'er; I lin - ger here, for - sak - en, I
mais, Et ma peine est pro - fon - de, Je
p
rit.
più animato
grieve ev - er - more. He left this world for
souffre à ja - mais! Il a quit - té ce
(She)
(Elle)
cresc.
ev - er, He left this world for ev - er, No
mon - de, Il a quit - té la vi - e, Et
(She)
(Elle)

dolante
more
(her)
his eyes shall I be - hold;
moi,
je ne vois plus ses yeux,
Ped.
f
I shall not hear
(her)
his voice;
My pal - lid lips shall
Je n'en - tends plus sa voix,
ma lè - vre re - froi -
rit.
nev - - er
Press his
ten - der lips,
now so
di - - e
N'a plus ses bai - sers
a - mou -
col canto
più agitato
cold.
My joy in life is
gone;
reux;
Il ne me res - te
rien,
più agitato

cresc.
Of his fer - vid ca - ress - es Nought nought, re-
de ses fol - les é - trein - tes, Rien, rien, Brah-
cresc.
f
lunga molto rit.
mains now save my tears.
ma, que mes san - glots!
Tempo I
p
On thy stream's sa-cred
À ton fleu - ve sa-
col canto
molto rit.
p
banks
cré
My com-plaints I've re - peat - ed;
Je ré - pè - te mes plain - tes,
To
Qu'il
rall.
p
molto rit.
thee on its waves they'll be borne.
va te por - ter dans ses flots.
col canto

Più lento

p molto legato

dolciss.

(she)

From me he has been tak - en; Our dream of love is

Il a quit - té ce mon - de, M'ai - mant quand je l'ai -

(Elle)

p molto legato

Ped. Ped. Ped.

rit. *p* *p* *dim.*

o'er; I lin - ger on, for - sak - en; I

mais, Et ma peine est pro - fon - de, Je

pp *p*

Ped. Ped. Ped.

grieve ev - er - more, ev - er - more,

souffre à ja - mais! à ja - mais,

col canto *p*

Ped. Ped. Ped.

pp

ev - er - more!

à ja - mais!

p *pp*

Ped. *una corda*

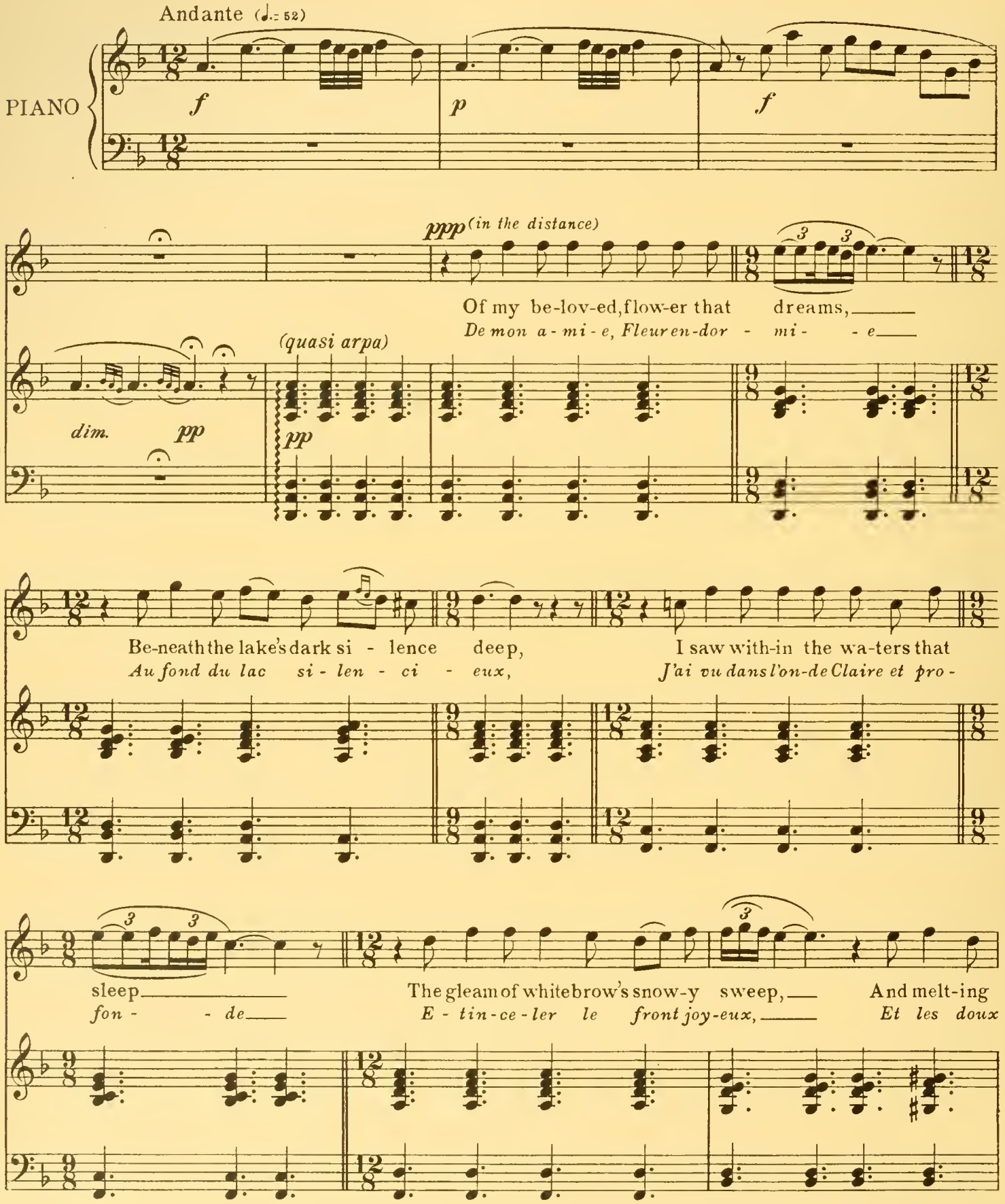
OF MY BELOVED, FLOWER THAT DREAMS

(DE MON AMIE, FLEUR ENDORMIE)

From "Les Pêcheurs de Perles"

Translated by Isidora Martinez

GEORGES BIZET
(1838–1875)



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(drawing nearer)
eyes, And melt - ing eyes. My best be-lov-ed is en-
yeux, Et les doux yeux. Ma bien ai-mé-e Est en-fer-
closed With-in a pal-ace blue and gold;
mé - e Dans un pal-ais d'or et d'a - zur;
I hear her laugh, and I be - hold A-ris-ing thro' the crys-tal
Je l'en-tends ri-re Et je vois lui - re Sur le cris-tal du gouf-fre obs-
cold, Her gaze so pure, Her gaze so pure.
cur Son re-gard pur, Son re - gard pur.
f cresc.
mf cresc.
f

LOVE IS LIKE A WILD BIRD REBELLING
(L'AMOUR EST UN OISEAU REBELLE)

Habanera from "Carmen"

Translated by Charles Fonteyn Manney

GEORGES BIZET
(1838-1875)

Allegretto, quasi Andantino

VOICE

PIANO

p

pp

Love is like a wild bird re-
L'a-mour est un oi-seau re-

bell-ing, As hard to lure, as hard to tame; Tho' you call him with voice com-
bel-le Que nul ne peut ap-pri-voi-ser, Et c'est bien en vain qu'on l'ap-

portamento

pell-ing He'll still re-fuse to hear your claim. Naught a-vails, nei-ther threat or
pel-le, S'il lui con-vient de re-fu-ser. Rien n'y fait, me-nace ou pri-

portamento

plead-ing, The one speaks well, the oth-er sighs; 'Tis the oth-er whose charm I'm
è-re, L'un par-le bien, l'au-tre se tait; Et c'est l'au-tre que je pré-

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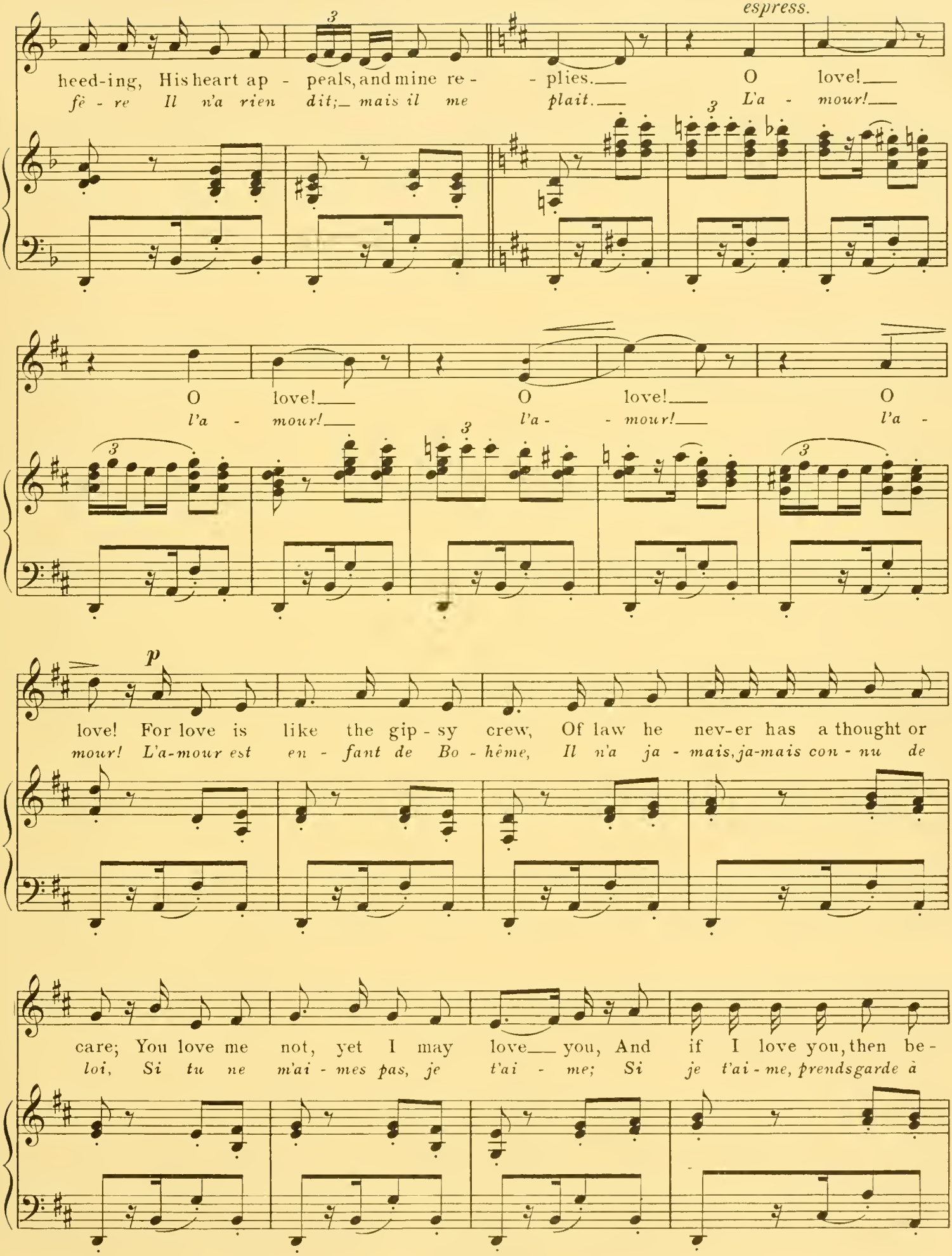
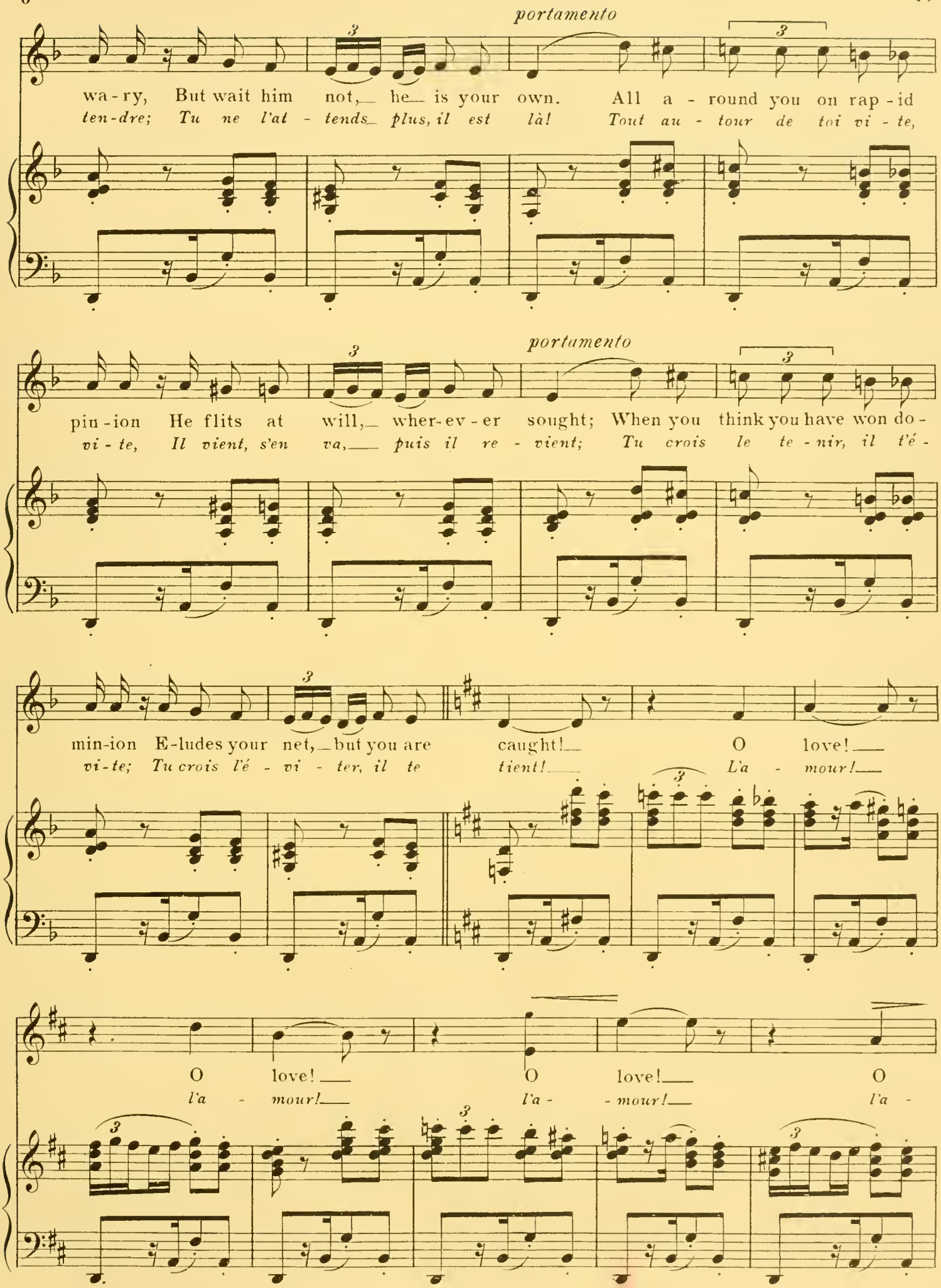
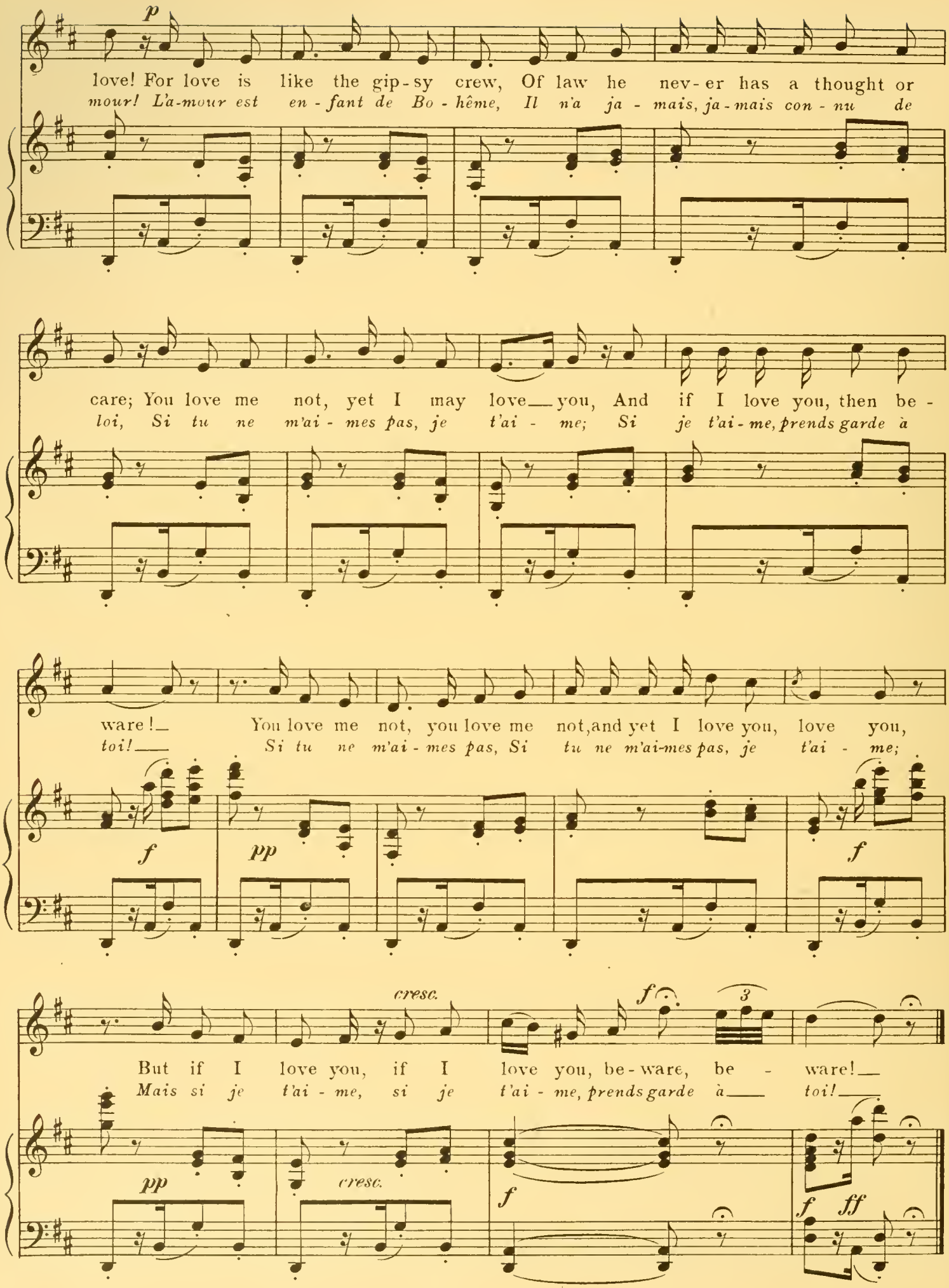

espress.
heed-ing, His heart ap - peals, and mine re - - plies. O love!
fê - re Il n'a rien dit; mais il me plait. L'a - mour!
O love! O love! O
l'a - mour! l'a - mour! l'a -
p
love! For love is like the gip - sy crew, Of law he nev-er has a thought or
mour! L'a-mour est en - fant de Bo - hême, Il n'a ja - mais, ja-mais con - nu de
care; You love me not, yet I may love you, And if I love you, then be -
loi, Si tu ne m'ai - mes pas, je t'ai - me; Si je t'ai - me, prends garde à

ware! You love me not, you love me not, yet I may love you,
toi! Si tu ne m'ai - mes pas, si tu ne m'ai-mes pas, je
f
pp
cresc.
love you, But if I love you, if I love you, be - ware, be - ware!
t'ai - me! Mais si je t'ai-me, si je t'ai-me, prends gar - de à toi!
f
pp
cresc.
mf
ff
Ped.
p
Like a bird you would fain have
L'oi-seau que tu croy-ais sur-
pp
tar - ry He beats his wings and far he's flown; If you wait for him, love is
pren-dre Bat-tit de l'aile et s'en-vo - la; L'a - mour est loin, tu peux l'at -


portamento
wa - ry, But wait him not, he is your own. All a - round you on rap - id
ten - dre; Tu ne l'at - tends plus, il est là! Tout au - tour de toi vi - te,
portamento
pin - ion He flits at will, wher - ev - er sought; When you think you have won do -
vi - te, Il vient, s'en va, puis il re - vient; Tu crois le te - nir, il t'é -
min - ion E - ludes your net, but you are caught! O love!
vi - te; Tu crois l'é - vi - ter, il te tient! L'a - mour!
O love! O love! O
l'a - mour! l'a - mour! l'a -


p
love! For love is like the gip-sy crew, Of law he nev-er has a thought or
mour! L'a-mour est en-fant de Bo-hême, Il n'a ja-mais, ja-mais con-nu de
care; You love me not, yet I may love you, And if I love you, then be-
loi, Si tu ne m'ai-mes pas, je t'ai-me; Si je t'ai-me, prends garde à
ware! You love me not, you love me not, and yet I love you, love you,
toi! Si tu ne m'ai-mes pas, Si tu ne m'ai-mes pas, je t'ai-me;
f
pp
f
cresc.
f
But if I love you, if I love you, be-ware, be-ware!
Mais si je t'ai-me, si je t'ai-me, prends garde à toi!
pp
cresc.
f
f
ff

To Mme Jeanne Raunay

THE ETERNAL SONG
(CHANSON PERPÉTUELLE)

CHARLES CROS
Translated by Frederick H. Martens

ERNEST CHAUSSON, Op. 37
(1855-1899)

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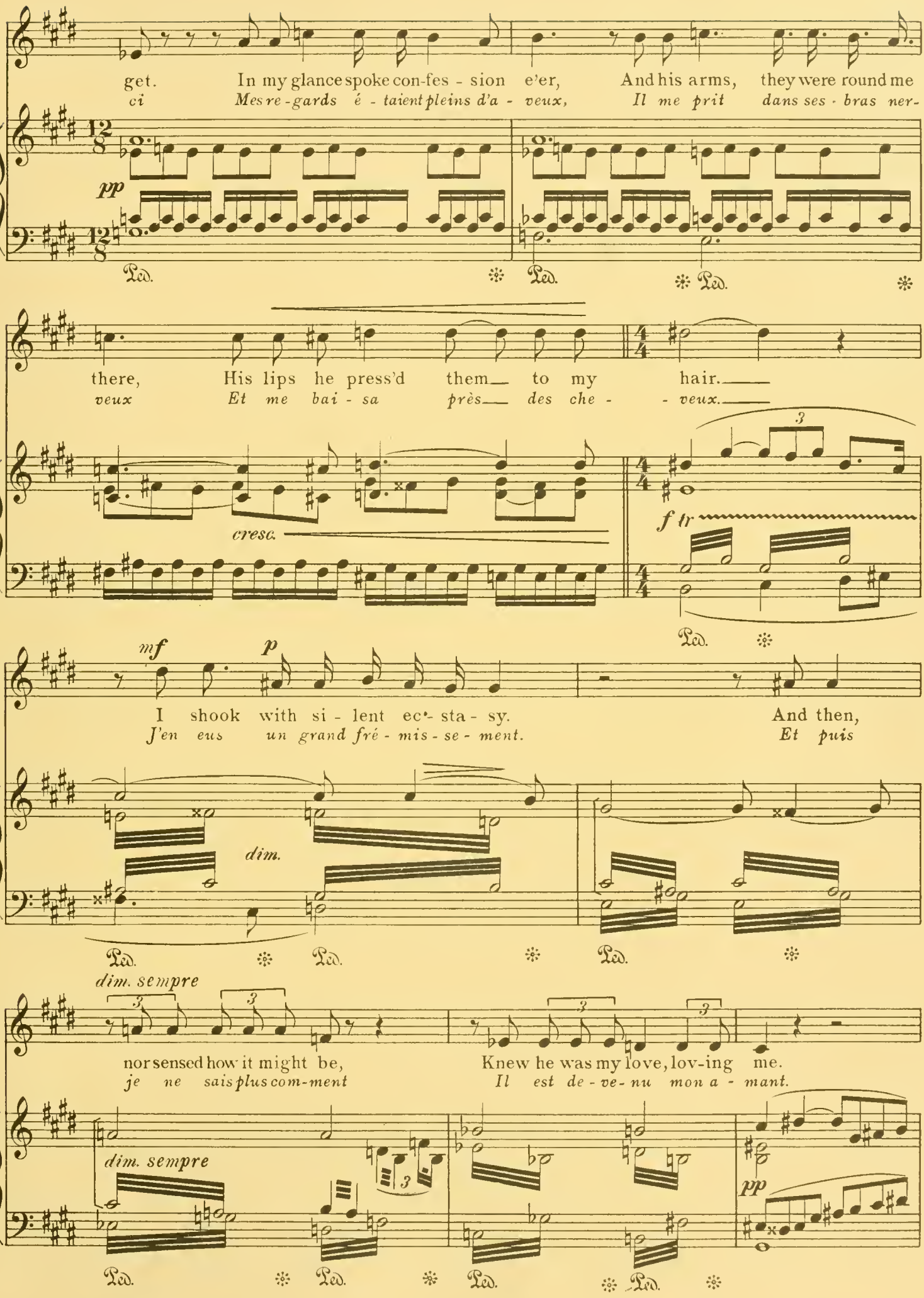
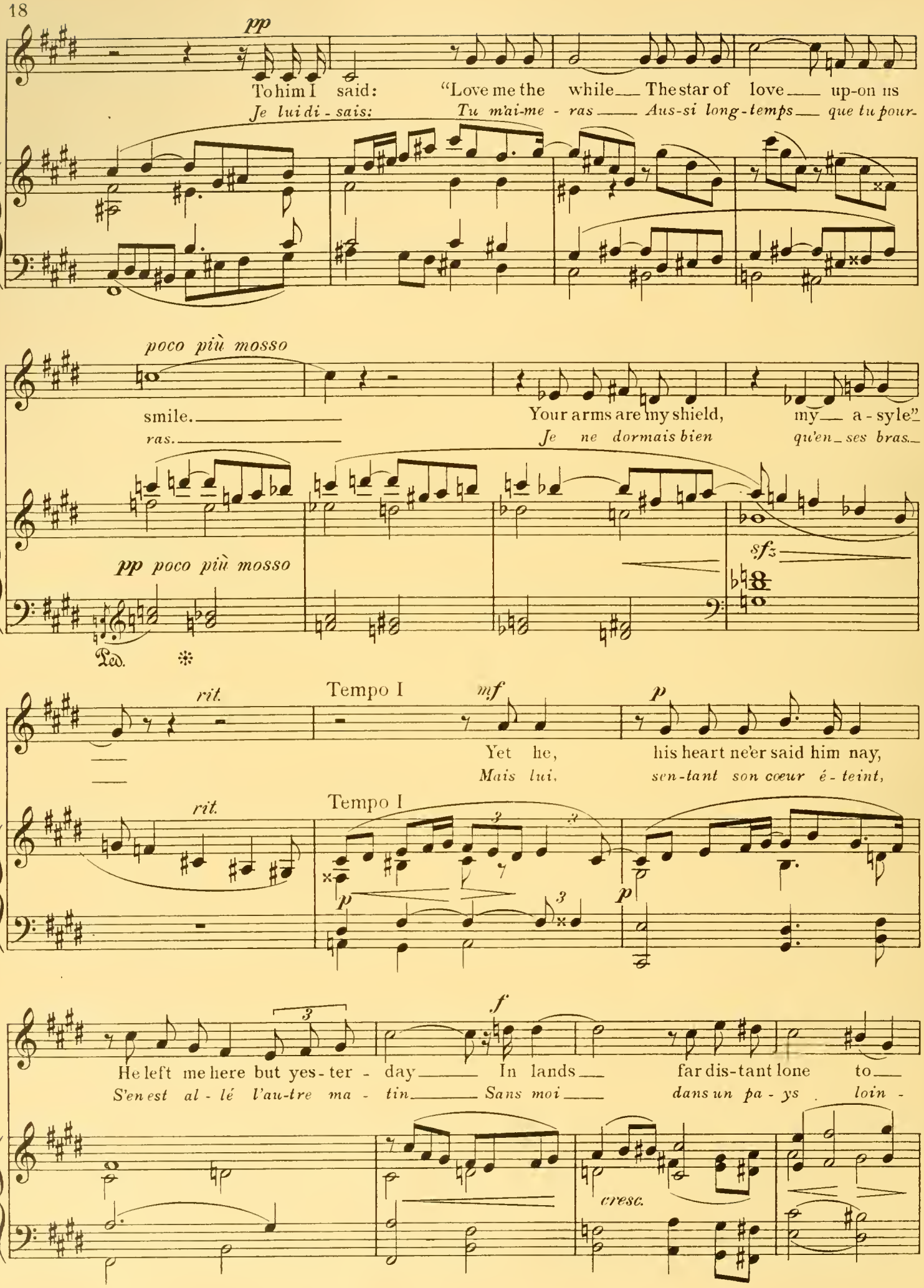
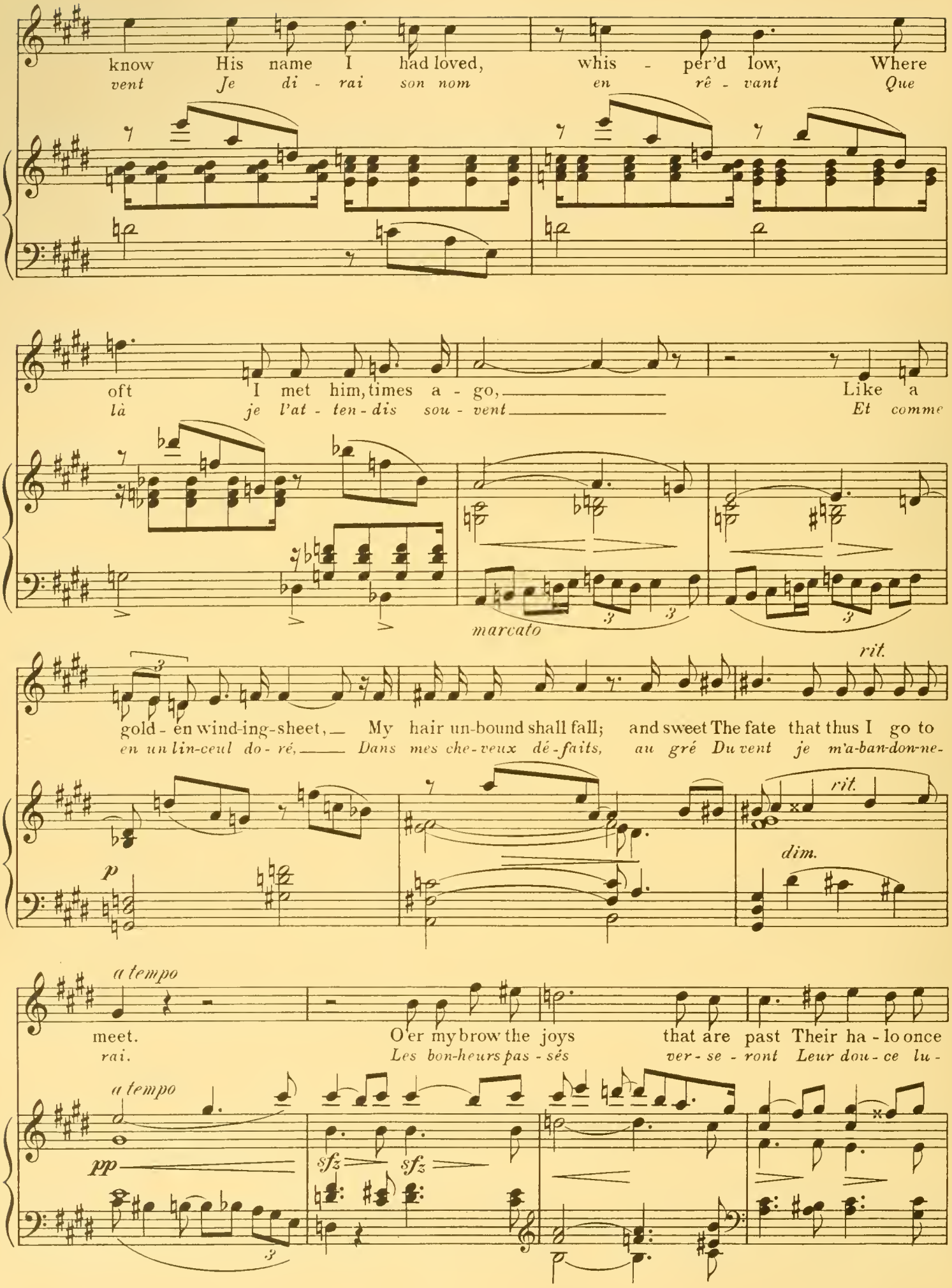
clare, Night-in-gales, as you charm the air, Tell him I die in
meurs, Que vos chants, ros-si-gnols char-meurs, Ail-lent lui di-re
my de- -spair!
que je meurs.
p
Ped.
espress.
semplice
On that first eve-ning that we met My soul was his, as it is
Le pre-mier soir qu'il vint i-ci Mon â-me fut à sa mer-
poco rit.
poco rit.
a tempo
yet;
ci;
I had no pride I might for-
De fier-té je n'eus plus sou-
a tempo
più f
mp


get. In my glance spoke con-fes - sion e'er, And his arms, they were round me
ci Mes re-gards é - taient pleins d'a - veux, Il me prit dans ses - bras ner-
pp
Ped.
there, His lips he press'd them to my hair.
veux Et me bai - sa près des che - veux.
cresc.
f tr
mf
p
I shook with si - lent ec - sta - sy. And then,
J'en eus un grand fré - mis - se - ment. Et puis
dim.
dim. sempre
nor sensed how it might be, Knew he was my love, lov-ing me.
je ne sais plus com-ment Il est de - ve - nu mon a - mant.
dim. sempre
pp


pp
To him I said: "Love me the while The star of love up-on us
Je lui di - sais: Tu m'ai-me - ras Aus-si long-temps que tu pour-
poco più mosso
smile. Your arms are my shield, my a - syle"
ras. Je ne dormais bien qu'en ses bras.
pp poco più mosso
sfz
Ped.
rit.
Tempo I
mf
p
Yet he, his heart ne'er said him nay,
Mais lui, sen-tant son cœur é - teint,
rit.
Tempo I
p
p
3
3
3
f
He left me here but yes - ter - day In lands far dis-tant lone to
S'en est al - lé l'au-tre ma - tin Sans moi dans un pa - ys loin -
cresc.

stray,
tain,
mf
sfz
sfz
sfz
f
Since his love no long - er is mine,
Puis - que je n'ai plus mon a - mi
p
I will seek for the
Je mour - rai dans l'é -
dim.
p
pool where twine The lil - ies;
tang par - mi les fleurs
for no more may I
sous le flot en - dor -
più p
dim.
sempre
p
pine.
mi;
And the winds on its marge shall
Sur le bord ar - ri - vée, au
R. H.
L. H.
R. H.
L. H.
pp


know His name I had loved, whis - per'd low, Where
vent Je di - rai son nom en rê - vant Que
oft I met him, times a - go, Like a
là je l'at - ten - dis sou - vent Et comme
marcato
rit.
gold - en wind-ing-sheet, My hair un-bound shall fall; and sweet The fate that thus I go to
en un lin-ceul do - ré, Dans mes che-veux dé-faits, au gré Du vent je m'a-ban-don-ne-
rit.
dim.
p
a tempo
meet. O'er my brow the joys that are past Their ha - lo once
rai. Les bon-heurs pas - sés ver - se - ront Leur dou - ce lu -
a tempo
pp
sfz
sfz

more now have cast, Green rush-es clasp me; hold me fast.
eur sur mon front Et les joncs verts m'en - la - ce - ront
dim.
pp
And I seem to feel as I sway, While the reeds ca - ress me in
Et mon sein croira, fré-mis-sant Sous l'en - la - ce - ment ca - res -
cresc.
play, My lov - er clasp me far a - way!
sant, Su-bir l'é - trein - - - te de l'ab-sent!
dim.
sempre cresc.
sfz
sfz
ff
p
Ped.
dim. al Fine
p
pp
Ped.

MAIDENS, REMEMBER
(JEUNE FILLETTE)

Translated by Frederick H. Martens

NICOLAS DALAYRAC (1735-1809)
Arranged by J. B. Wekerlin

Con moto

PIANO

f

mf

Maid - ens, re - mem - ber, Time is on the
Jeu - ne fil - let - te, Pro - fi - tez du

mf

p

wing! Vi - o - lets may be Pluck'd but in the
temps, La vi - o - let - te Se cueille au prin -

p

f

p

spring. La la la ri - ret - te, La_ ri_ lon_ lan_
temps,

mf

p

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f
Fine
la, La la la ri - ret - te, La ri lon lan la.
Fine
mf
p
1. Vi - o - lets blos - som, Soon they fade and die,
2. When you are young, Give lov - ers leave to woo,
1. Cet - te fleu - ret - te Passe en peu de temps,
2. Dans le bel á - ge Pre - nez un a - mi,
p
rit.
tr
D.S.
Loves of the mo - ment Pass as swift - ly by.
Are they in - con - stant, Be in - con - stant, too!
Toute a - mou - ret - te Passe é - ga - le - ment.
S'il est vo - la - ge, Ren - dez - le lui.
D.S.
rit.

HER HAIR
(LA CHEVELURE)
(Chansons de Bilitis, № 2)

(Composed in 1898)
(Original Key)

PIERRE LOUYS
Translated by Charles Fonteyn Manney

ACHILLE CLAUDE DEBUSSY
(1862-)

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veil en - twined round my neck and o - ver my bos - - -
noir au - tour de ma nuque et sur ma poi - tri - - -
mf
- - - om.
- - - ne.
p
I ca - ress'd your hair, for is it not mine?
Je les ca - res - sais, et c'é - taient les miens;
And thus we two to - geth - er were bound for aye,
et nous é - tions li - és pour tou - jours ain - si,
mf stringendo
en pressant
cresc.
f
Bound by your long locks_ en - twin - ing, our lips to-geth-er cling - - - ing,
par la mê - me che - ve - lu - re la bou-che sur la bou - - - che,
mf stringendo
cresc.
f

Tempo I

p subito

As oft two lau-rels grow-ing have but one root be-tween them.

ain-si que deux lau-riers n'ont sou- vent qu'u-ne ra-ci- ne.

Tempo I

p subito

poco a poco accel. e cresc.

(en pressant peu à peu et en augmentant)

Then, by de-grees, it seem'd to me, that our souls in each

Et peu à peu, il m'a sem-blé, tant nos mem-bres é-

pp poco a poco accel. e cresc.

oth-er so merged, that at last I did be-come you,

taient con-fon-dus, que je de-ve-nais toi-mê- me,

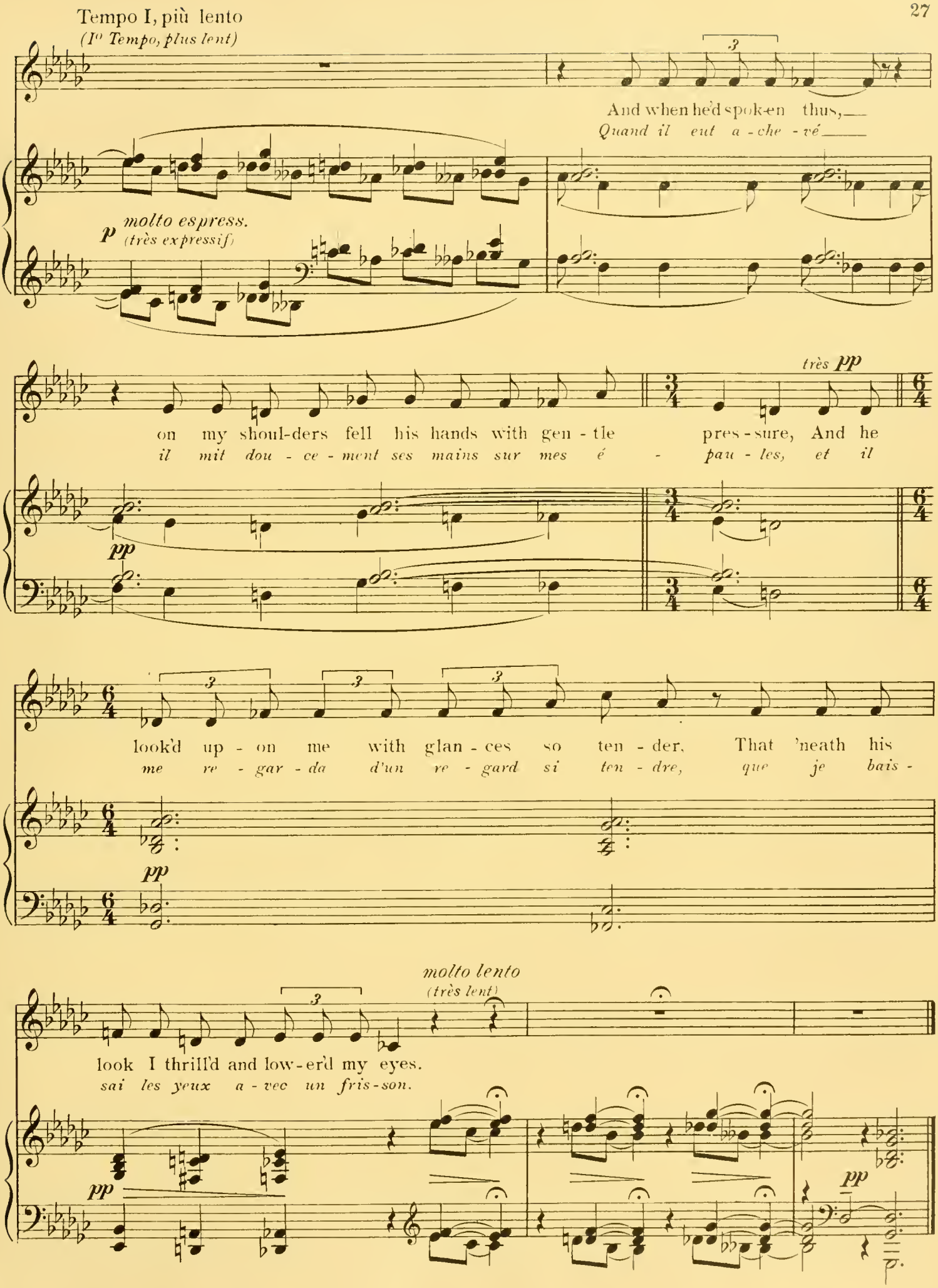
f

Or in-to my dream-ing soul your spir-it en- ter'd.

ou que tu en-trais en moi com-me mon son- ge.

f

ff


Tempo I, più lento
(Iº Tempo, plus lent)
And when he'd spok-en thus,—
Quand il eut a-che-vé—
p molto espress.
(très expressif)
on my shoul-ders fell his hands with gen-tle pres-sure, And he
il mit dou-ce-ment ses mains sur mes é-pau-les, et il
très pp
pp
look'd up-on me with glan-ces so ten-der, That 'neath his
me re-gar-da d'un re-gard si ten-dre, que je bais-
pp
molto lento
(très lent)
look I thrill'd and low-er'd my eyes.
sai les yeux a-vec un fris-son.
pp
pp

THE DEATH OF LOVERS
(LA MORT DES AMANTS)

(Composed in 1889-1890)

CHARLES BAUDELAIRE (1821-1867)
Translated by Isabella G. Parker

(Original Key)

ACHILLE CLAUDE DEBUSSY
(1862-)

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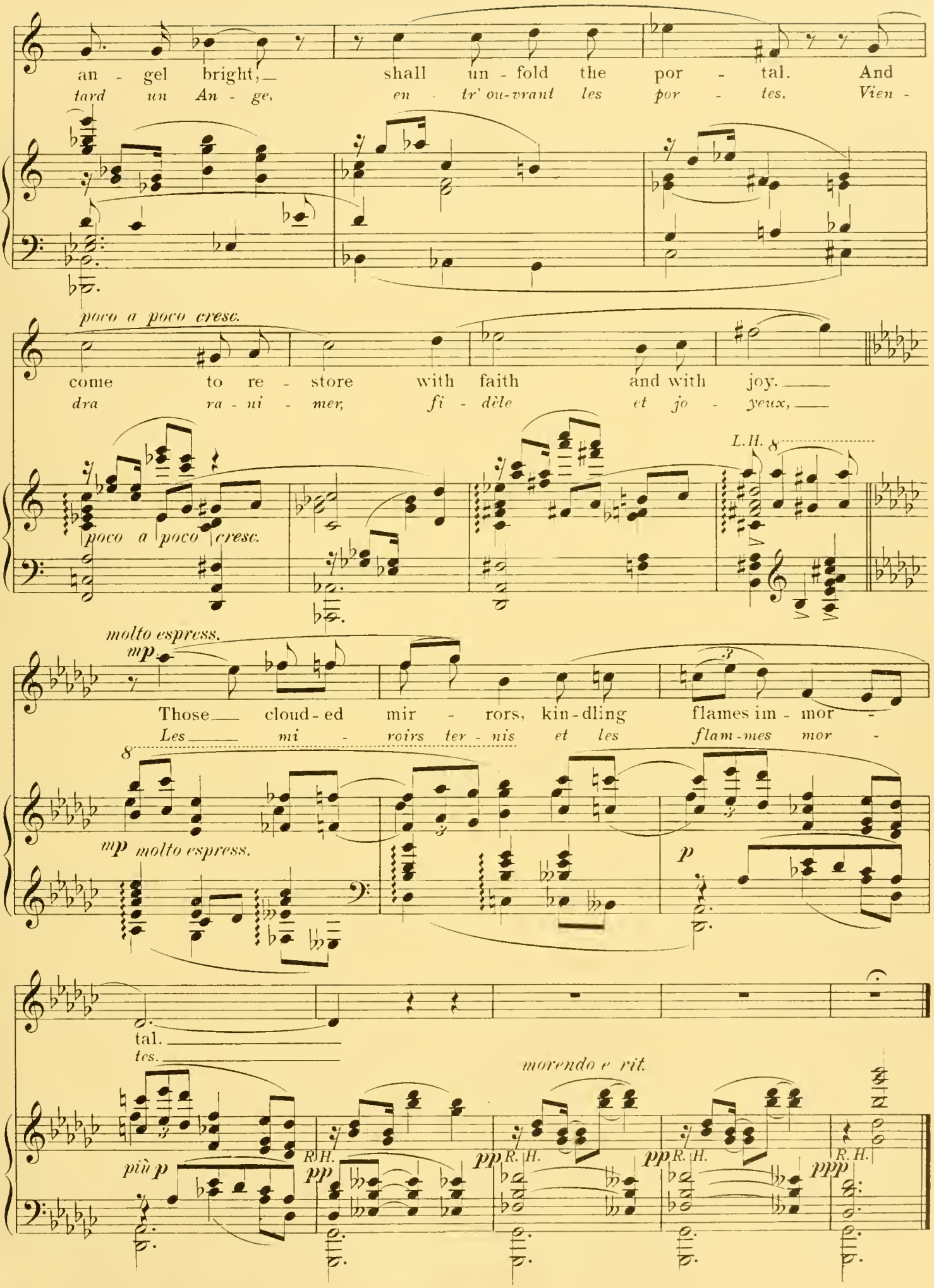
molto dim.
Un - fold - ing for us 'neath a fair - er sky.
É - clo - ses pour nous sous des cieux plus beaux.
dim.
p
Em-ploy-ing at will all our life yet glow - ing, Our two hearts like blaz-ing
U - sant à l'en - vi leurs cha - leurs der - niè - res, Nos deux cœurs se - ront deux
R.H.
torch-es shall shine, Re - flect - ing the light we two are be - stow - ing
vas - tes flam - beaux, Qui ré - flé - chi - ront leurs dou - bles lu - miè - res
On our spir - its twain like mir - rors di - vine.
Dans nos deux es - prits, ces mi - roirs ju - meaux.

cresc.
p
Some eve shall the rose and the mys - tic blue To a
Un soir fait de rose et de bleu mys - ti - que, Nous é -
pp
3
p
sin - gle flash be u - ni - ted, too.
chan - ge - rons un é - clair u - ni - que,
Like a sob of
Comme un long san -
molto dim.
long and of fond fare - well.
glot, tout char - gé d'a - dieu.
molto dim.
p
più p
poco rit.
pp
Un poco più mosso
sempre pp
Then an
Et plus
R.H.
p
R.H.


an - gel bright, shall un - fold the por - tal. And
tard un An - ge, en - tr' ou-vrant les por - tes, Vien -
poco a poco cresc.
come to re - store with faith and with joy.
dra ra - ni - mer, fi - dèle et jo - yeux,
L.H. 8
poco a poco cresc.
molto espress.
mp
Those cloud-ed mir - rors, kin-dling flames im - mor -
Les mi - roirs ter - nis et les flam-mes mor -
8
mp molto espress.
p
tal.
tes.
più p
pp
R.H.
morendo e rit.
pp R.H.
pp R.H.
ppp R.H.

THE MANDOLIN

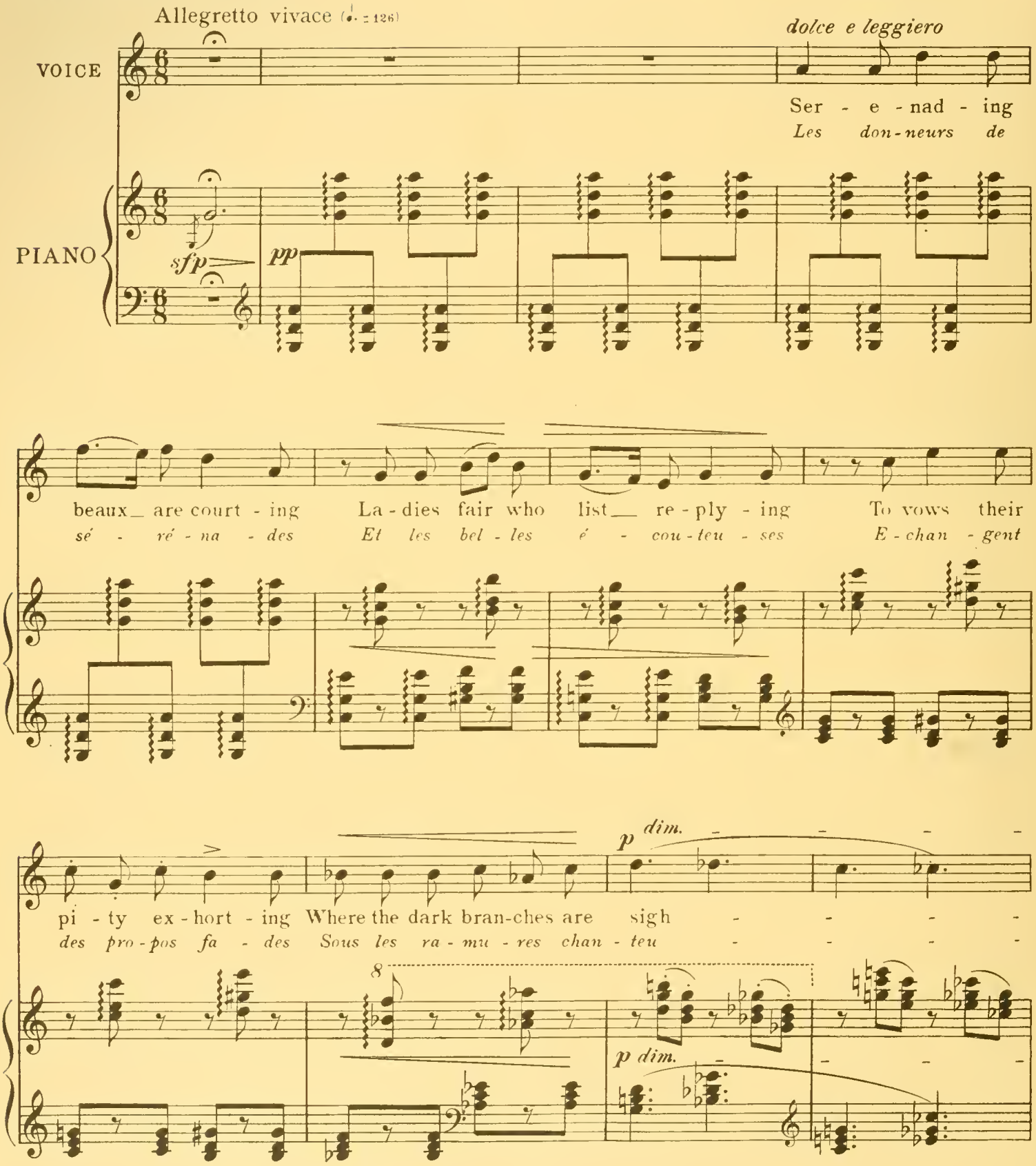
(MANDOLINE)

(Composed in 1880)

(Original Key)

PAUL VERLAINE (1844 - 1896)
Translated by Frederick H. Martens

ACHILLE CLAUDE DEBUSSY
(1862 -)



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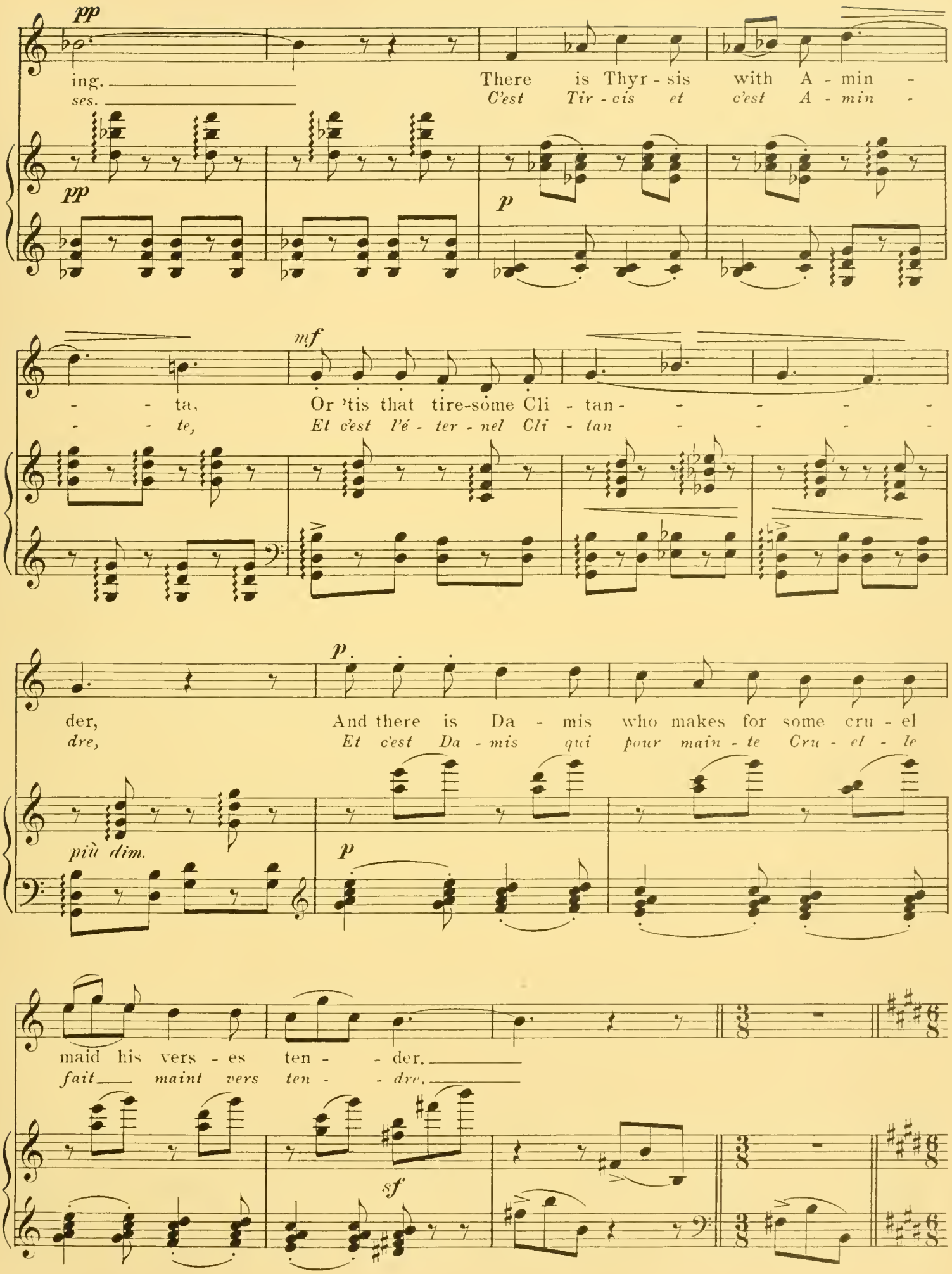
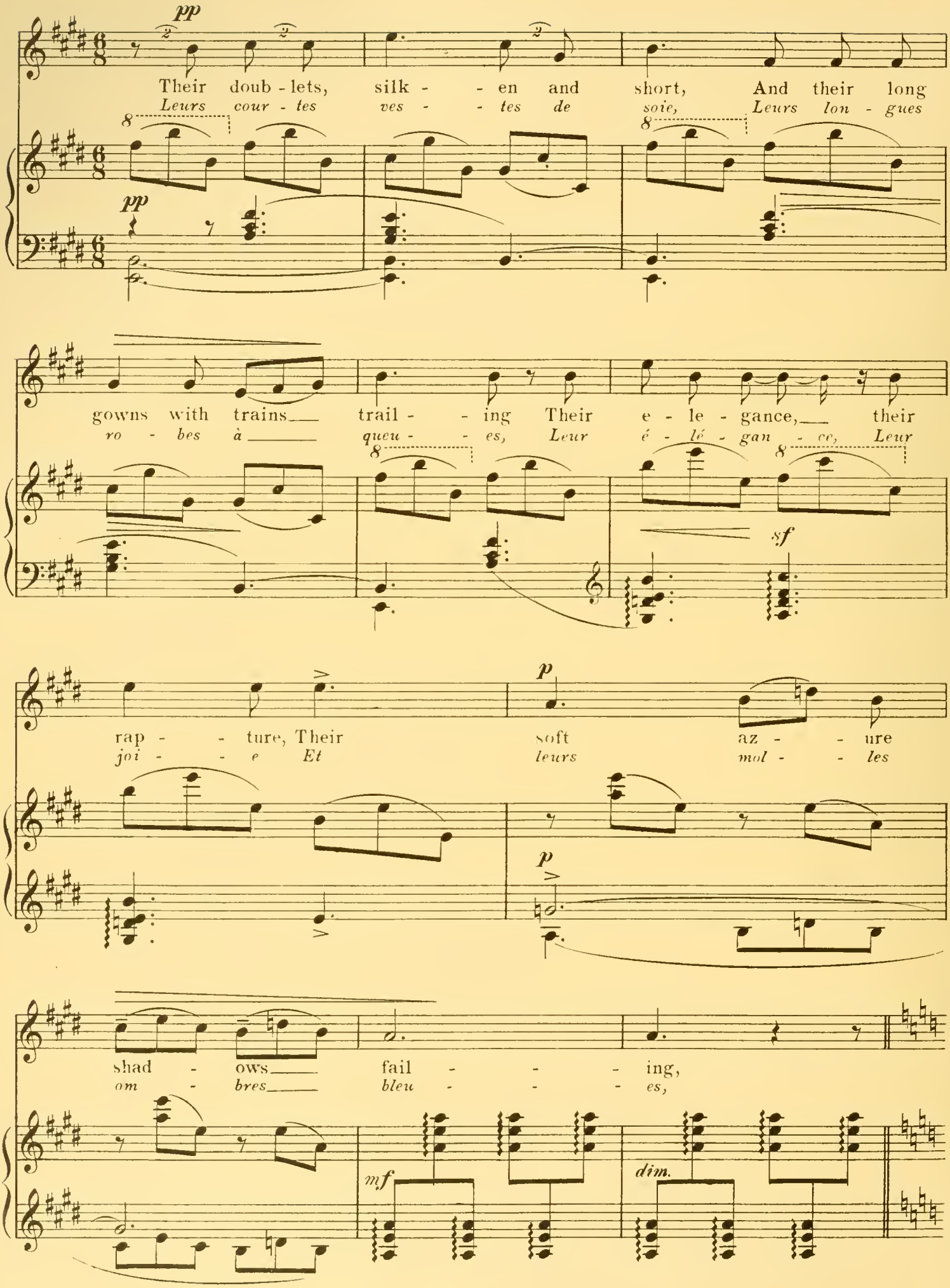
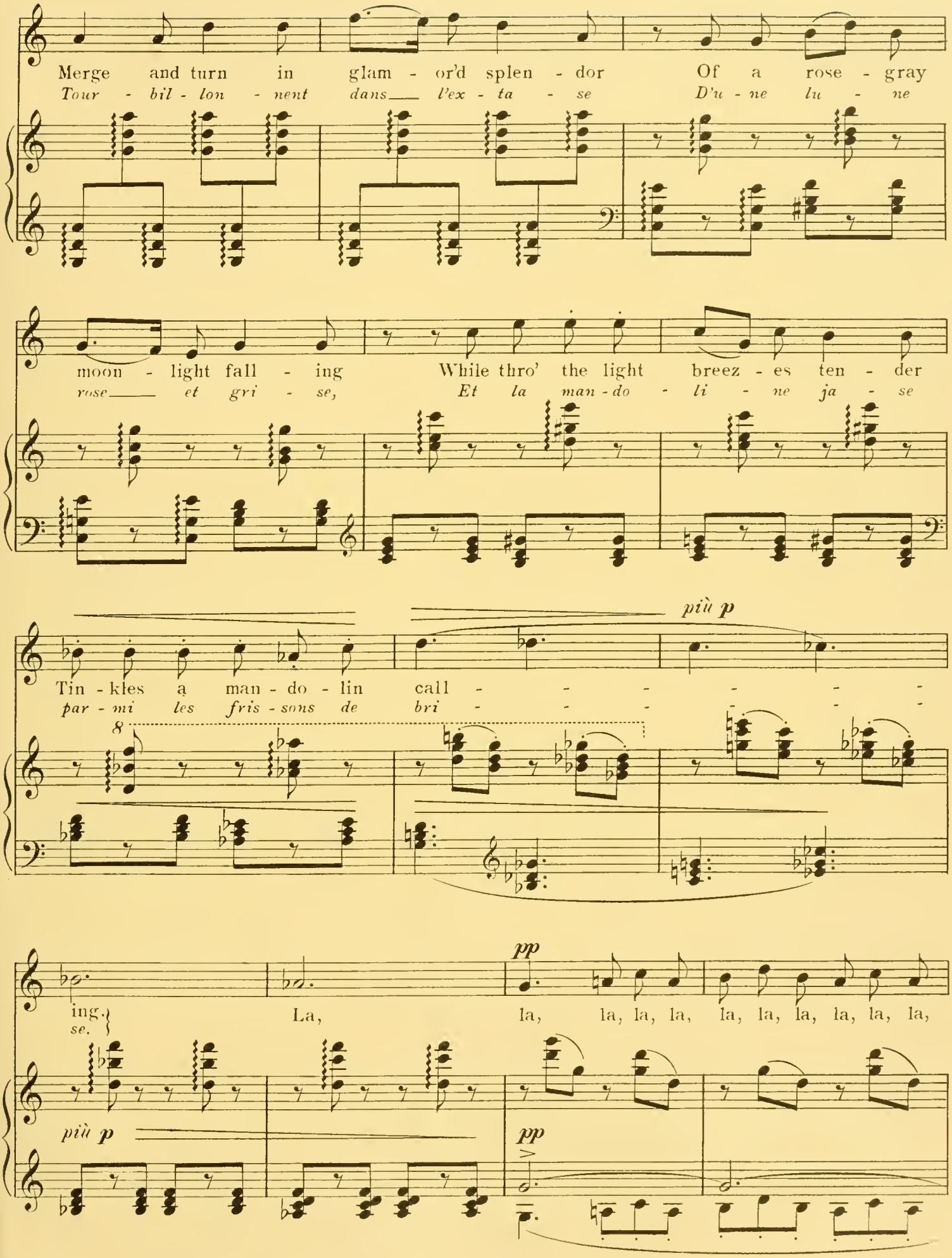
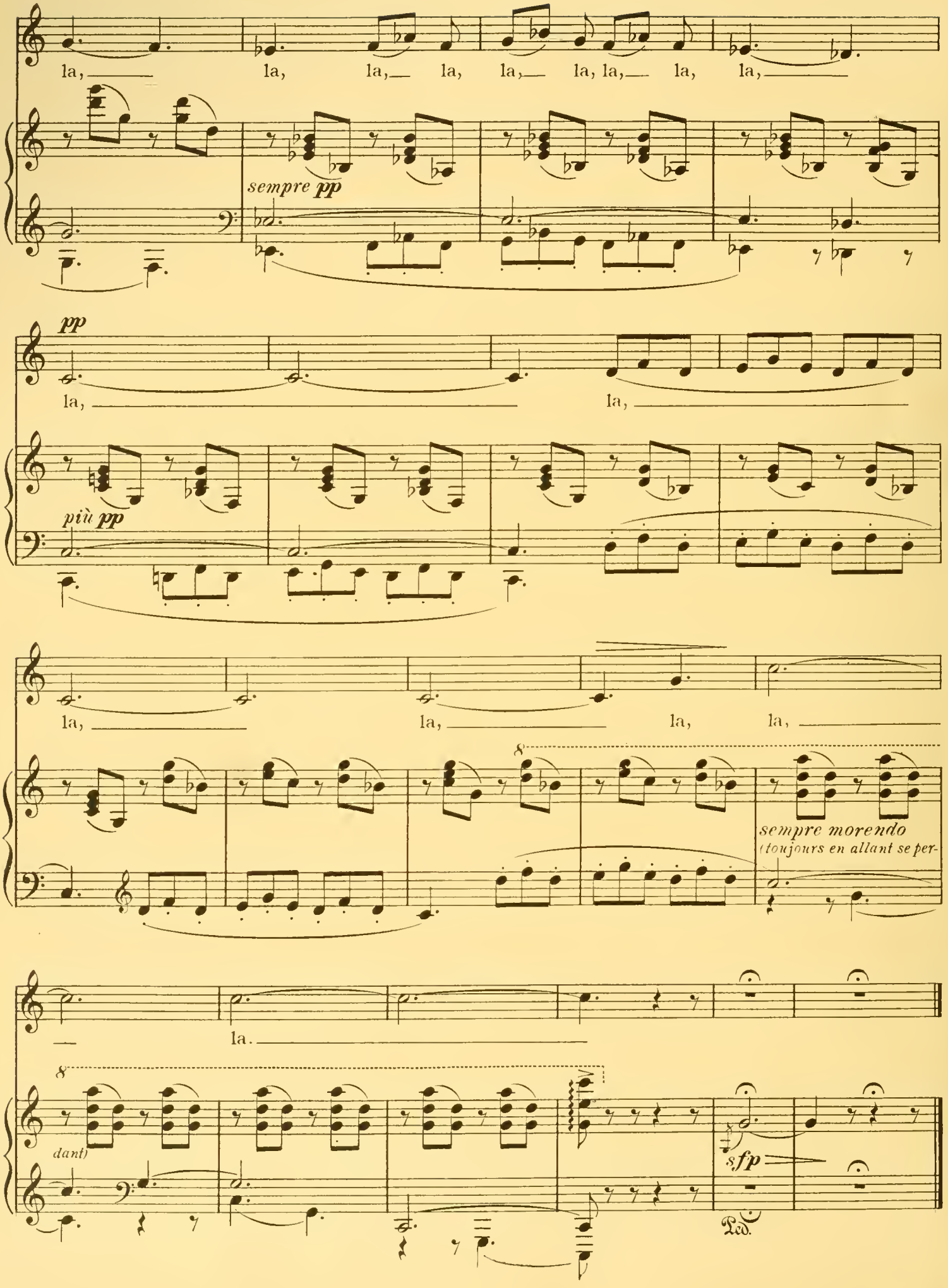

pp
ing.
ses.
There is Thyr - sis with A - min -
C'est Tir - cis et c'est A - min -
pp
p
mf
- - ta,
- - te,
Or 'tis that tire-some Cli - tan - - - - -
Et c'est l'é - ter - nel Cli - tan - - - - -
p
der,
dre,
And there is Da - mis who makes for some cru - el
Et c'est Da - mis qui pour main - te Cru - el - le
più dim.
p
maid his vers - es ten - - der.
fait maint vers ten - - dre.
sf


pp
Their doub - lets, silk - - en and short, And their long
Leurs cour - tes ves - - tes de soie, Leurs lon - gues
pp
gowns with trains trail - - ing Their e - le - gance, their
ro - bes à queu - - es, Leur é - lé - gan - ce, Leur
sf
p
rap - - ture, Their soft az - - ure
joi - - e Et leurs mol - - les
p
shad - ows fail - - - ing,
om - bres bleu - - - es,
mf
dim.


Merge and turn in glam - or'd splen - dor Of a rose - gray
Tour - bil - lon - nent dans l'ex - ta - se D'u - ne lu - ne
moon - light fall - ing While thro' the light breez - es ten - der
rose et gri - se, Et la man - do - li - ne ja - se
più p
Tin - kles a man - do - lin call - - - - - - -
par - mi les fris - sons de bri - - - - - - -
8
pp
ing. La, la, la, la, la, la, la, la, la, la,
se.
più p
pp


la, la, la, la, la, la, la, la, la,
sempre pp
pp
la, la,
più pp
la, la, la, la,
8
sempre morendo
(toujours en allant se per-
la.
8
dant)
sfp
Ped.

*)BYGONE DAYS
(JOURS PASSÉS)

ARMAND SILVESTRE (1839-1901)
Translated by Arthur Westbrook

LÉO DELIBES
(1836-1891)

*)The theme is from the ballet "La Source" by Delibes and Minkous (Opéra, Paris, 1866)

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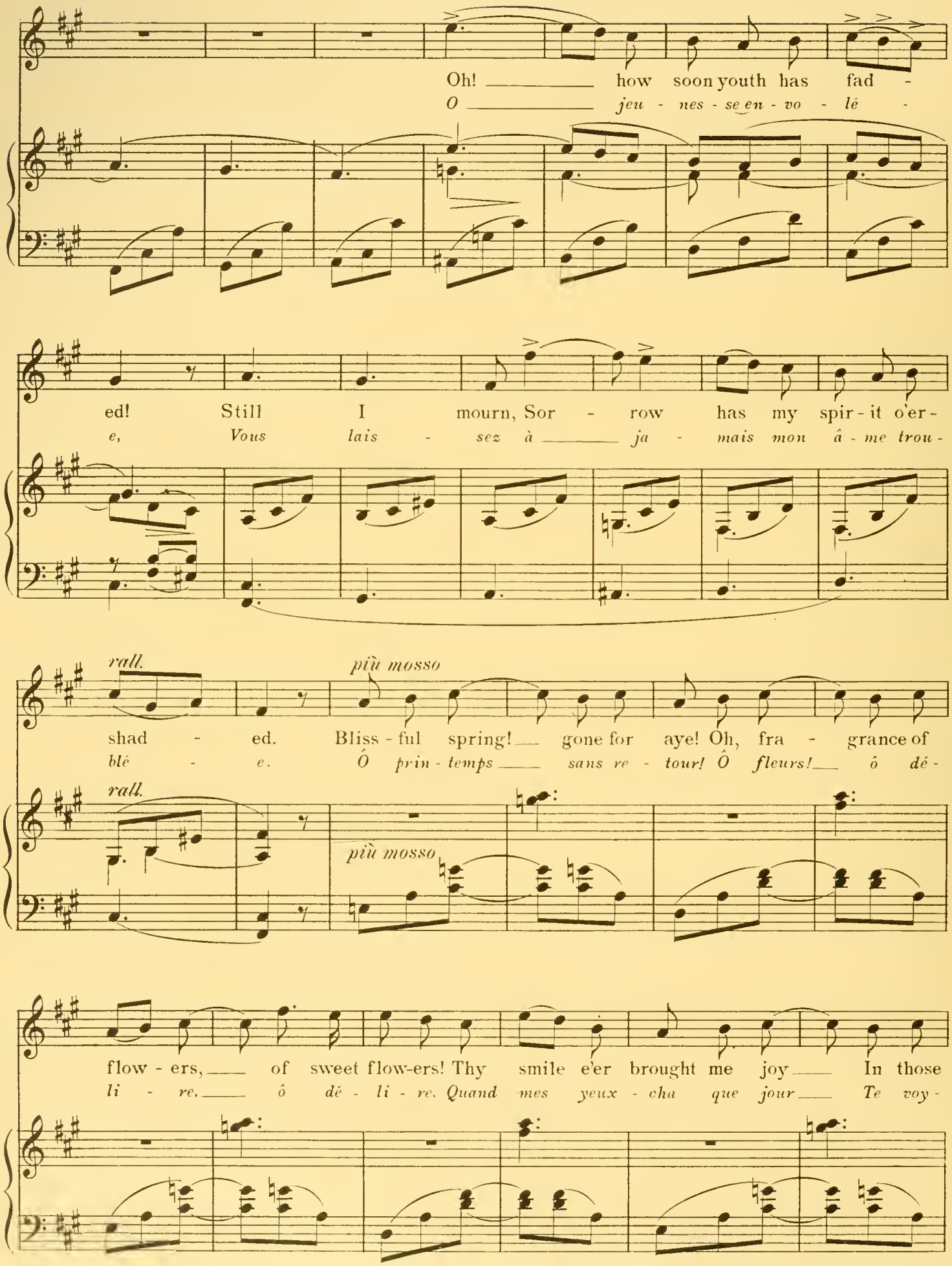

Oh! how soon youth has fad -
O jeu - nes - se en - vo - lé -
ed! Still I mourn, Sor - row has my spir - it o'er -
e, Vous lais - sez à ja - mais mon â - me trou -
rall.
più mosso
shad - ed. Bliss - ful spring! gone for aye! Oh, fra - grance of
blé - e. Ô prin - temps sans re - tour! Ô fleurs! ô dé -
rall.
più mosso
flow - ers, of sweet flow-ers! Thy smile e'er brought me joy In those
li - re, ô dé - li - re, Quand mes yeux - cha que jour Te voy -

molto rit.

hap - py hours, — For my love — thou wert — al - way!
aient sou - ri - reô mon seul, — mon cher — a mour.

colla voce

lunga

Tempo I. lentamente

p

By - gone days! Oh. ——— how soon youth has
Jours pas - sés, Ô ——— jeu - nes - se en - vo -

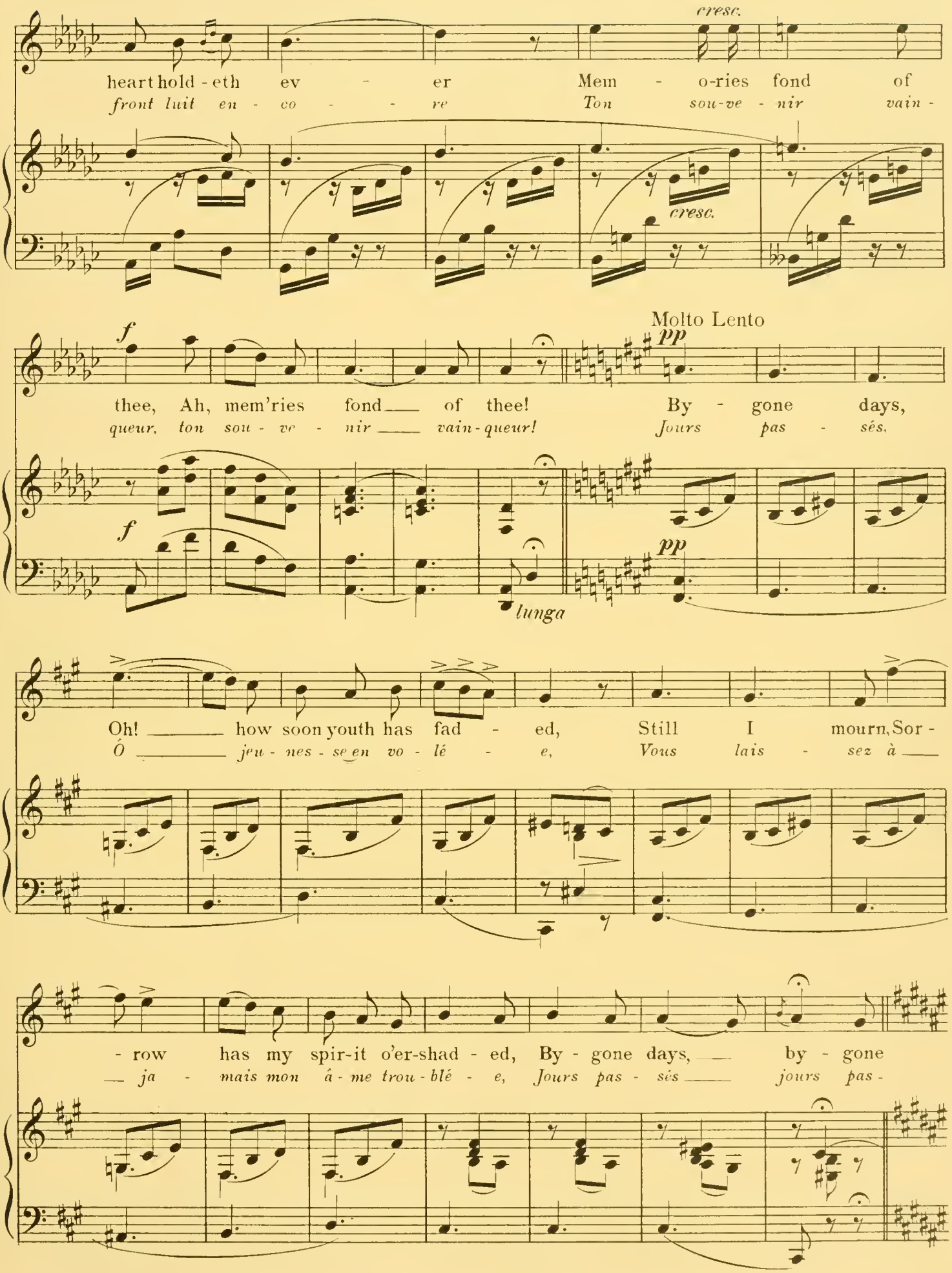
pp

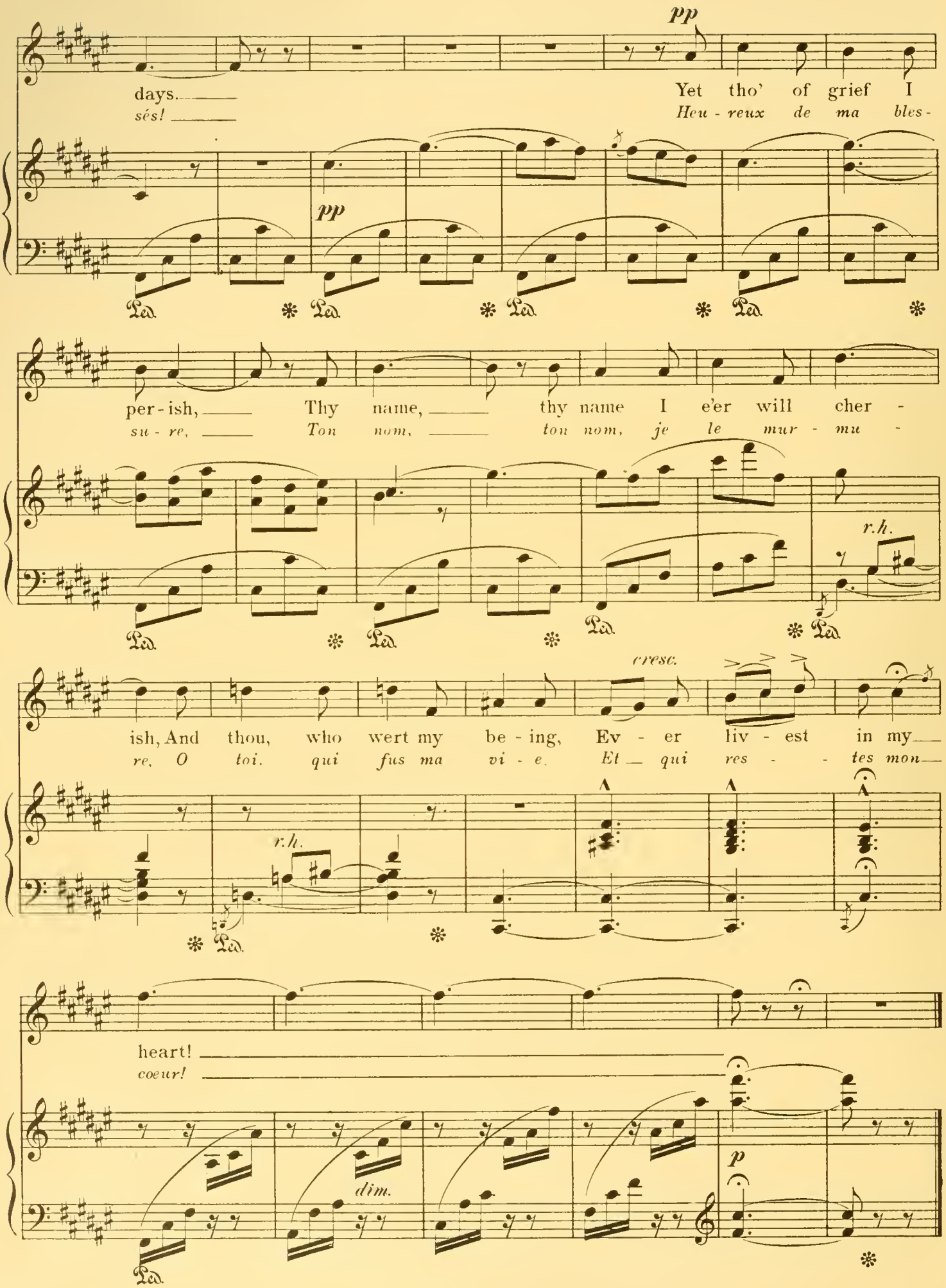
fad - ed! Still I mourn, Sor - row has my
lé - e, Vous lais - sez à ——— ja - mais mon

spir - it o'er - shad - ed, By - gone days, — by - gone days! —
â - me trou - blé - e, Jours pas - sés, ——— jours pas - sés. ———

lunga

L'istesso Tempo
A - las! thou now hast
Bien loin tu t'es en -
pp
espress.
left me, Of life it - self be -
fui - e, Ô toi qui fus ma
cresc.
rall.
a tempo
reft me; Nought re - main - eth to me. But
vi - e, Et qui res - tes mon coeur. En
a tempo
dim.
rall.
vain is Time's en - deav - or, For my
vain le temps dé - vo - re, Sous mon


cresc.
heart hold - eth ev - er Mem - o-ries fond of
front luit en - co - re Ton sou-ve - nir vain -
cresc.
Molto Lento
f
pp
thee, Ah, mem'ries fond of thee! By - gone days,
queur, ton sou - ve - nir vain-queur! Jours pas - sés,
f
pp
lunga
Oh! how soon youth has fad - ed, Still I mourn, Sor -
Ó jeu - nes - se en vo - lé - e, Vous lais - sez à
- row has my spir-it o'er-shad - ed, By - gone days, by - gone
ja - mais mon â - me trou - blé - e, Jours pas - sés jours pas -


pp
days.
sés!
Yet tho' of grief I
Heu - reux de ma bles -
pp
Ped.
per - ish,
su - re,
Thy name,
Ton nom,
thy name I e'er will cher -
ton nom, je le mur - mu -
r.h.
cresc.
ish, And thou, who wert my be - ing, Ev - er liv - est in my
re, O toi, qui fus ma vi - e. Et qui res - - tes mon
r.h.
heart!
coeur!
dim.
p

THE MAIDS OF CADIZ

(LES FILLES DE CADIX)

ALFRED DE MUSSET (1810–1857)
Translated by Arthur Westbrook

LÉO DELIBES
(1836–1891)

Allegretto con moto

PIANO

una corda e staccato

mf

Three youths and maidens,
Nous ve - nions de voir

cresc.

f *p*

we did go _____ To see the bulls a - fight - - - - -
le tau - reau, _____ *Trois gar - çons, trois fil - let* - - - - -

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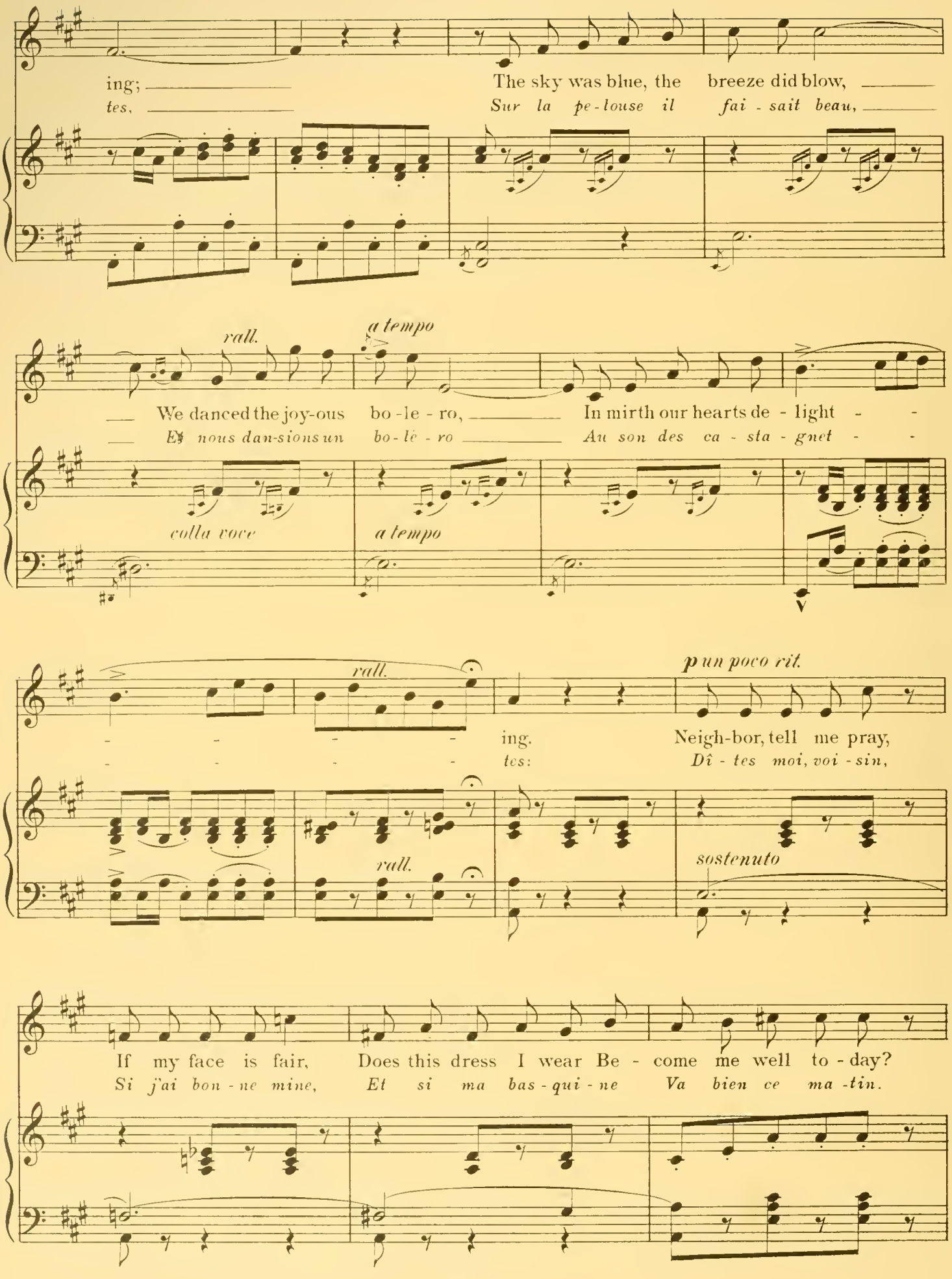
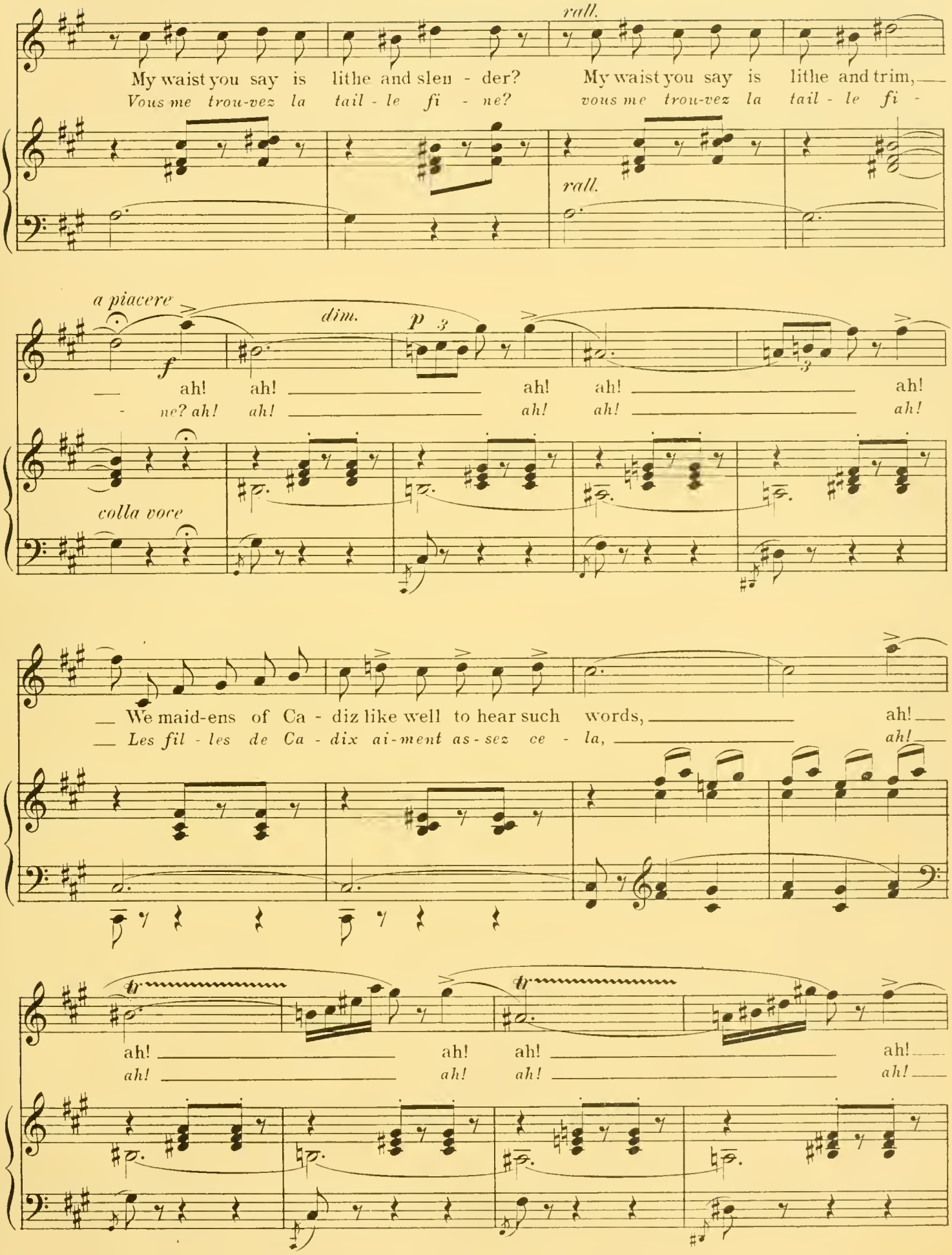
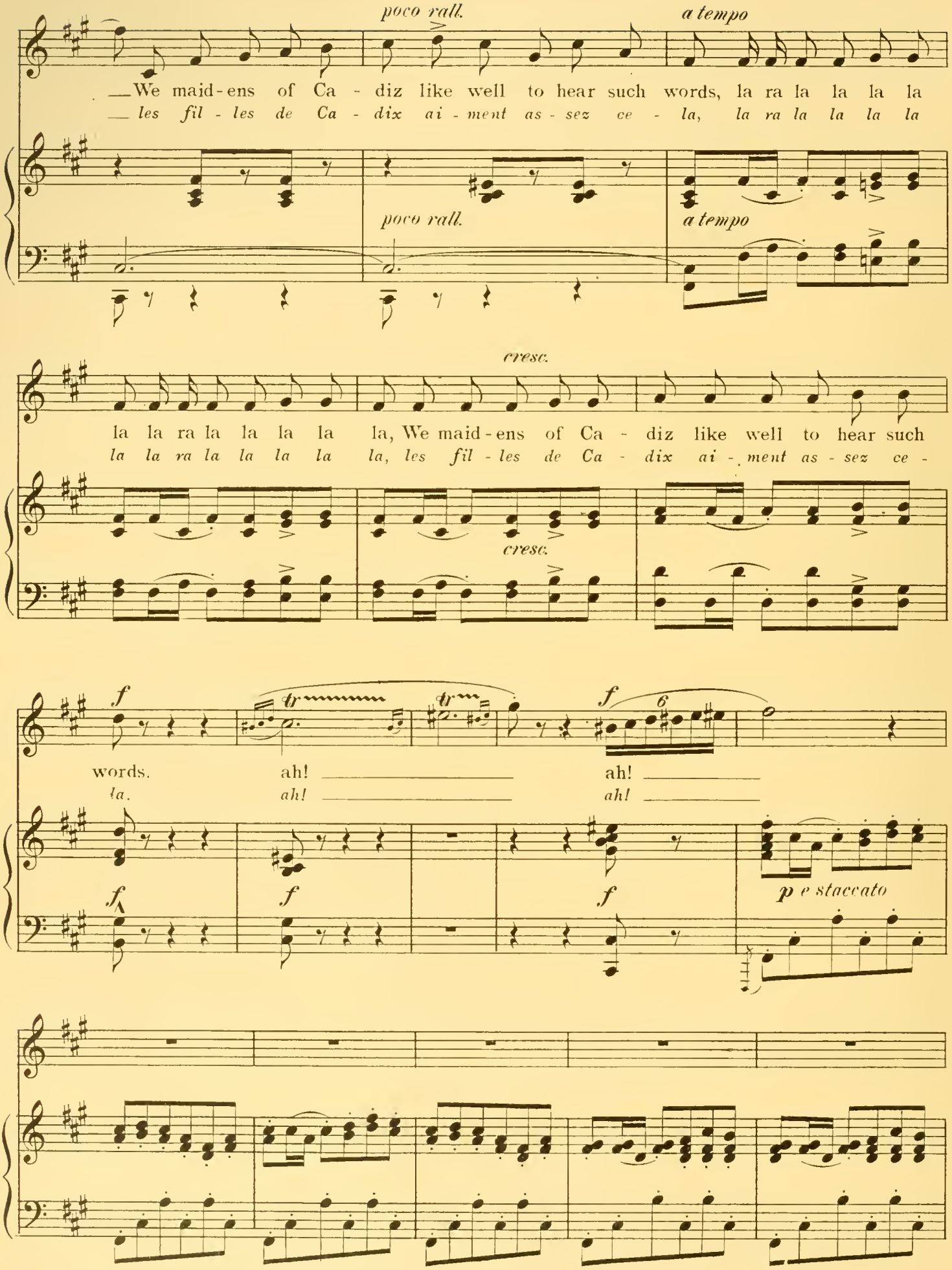
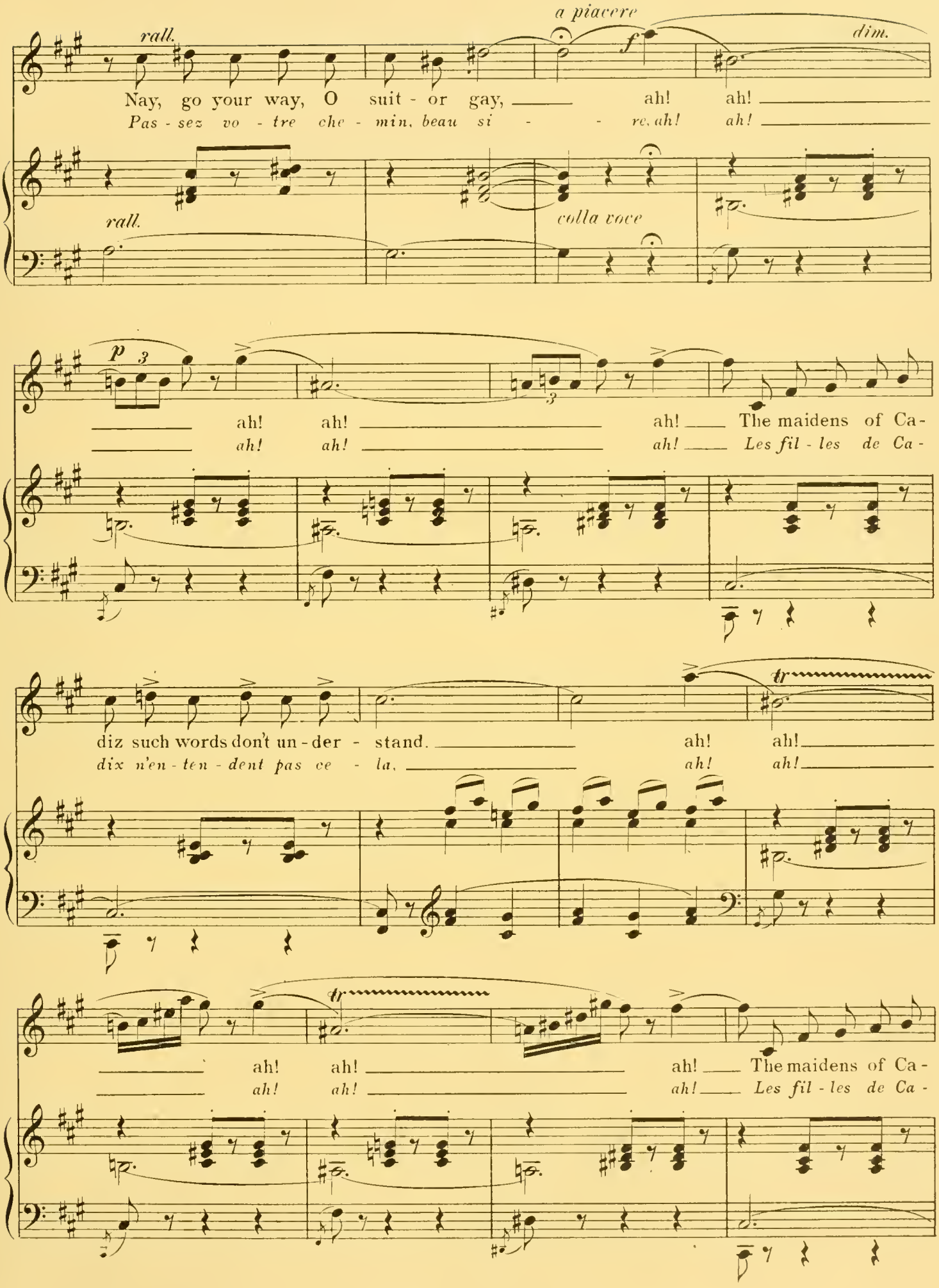

ing;
tes,
The sky was blue, the breeze did blow,
Sur la pe-louse il fai-sait beau,
rall.
a tempo
We danced the joy-ous bo-le-ro,
E\ nous dan-sions un bo-lé-ro
In mirth our hearts de-light -
Au son des ca-sta-gnet -
colla voce
a tempo
rall.
p un poco rit.
ing.
tes:
Neigh-bor, tell me pray,
Dî-tes moi, voi-sin,
rall.
sostenuto
If my face is fair,
Si j'ai bon-ne mine,
Does this dress I wear Be-come me well to-day?
Et si ma bas-qui-ne Va bien ce ma-tin.

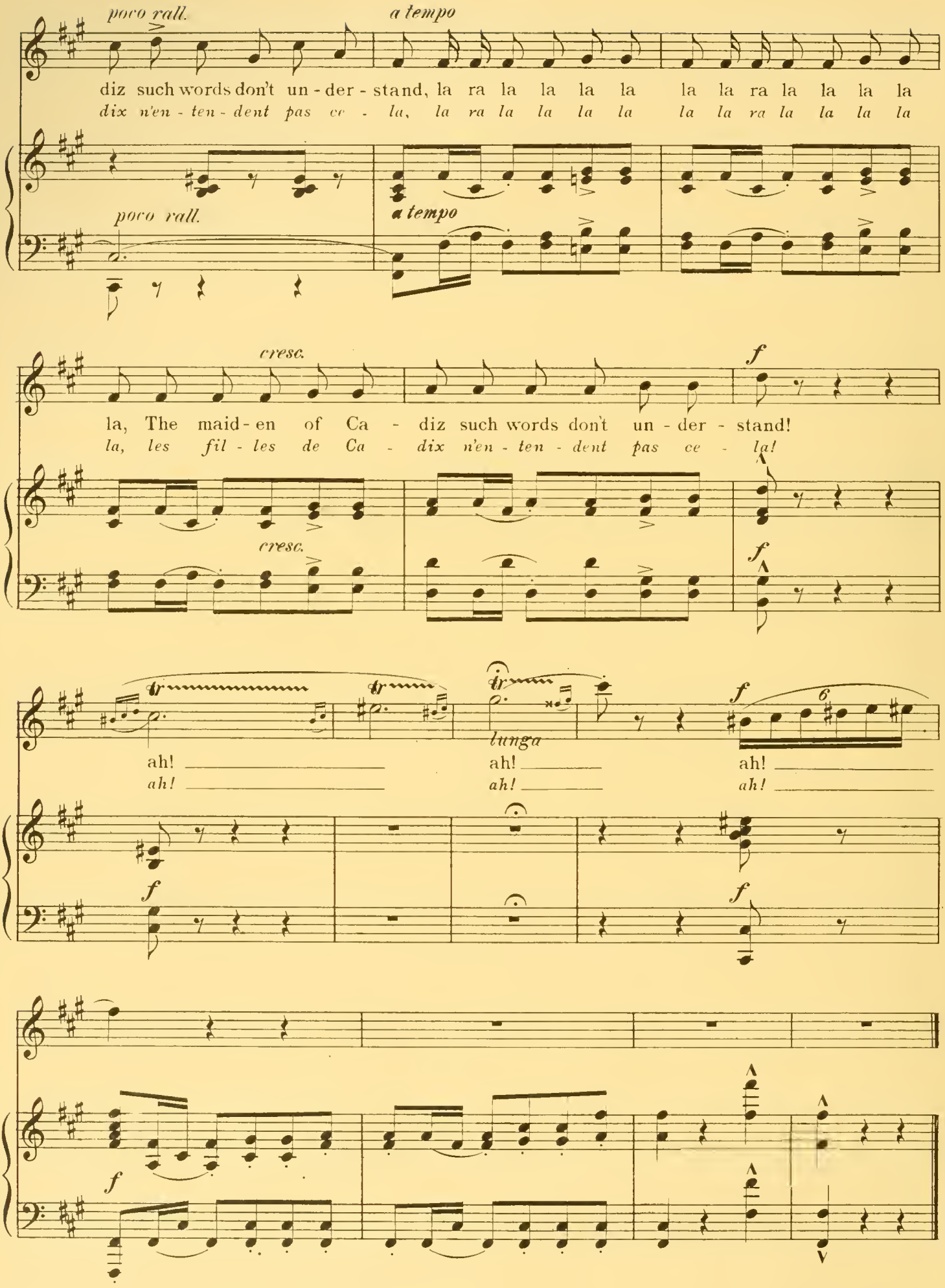

rall.
My waist you say is lithe and slen - der?
Vous me trou-vez la tail - le fi - ne?
My waist you say is lithe and trim,
vous me trou-vez la tail - le fi -
rall.
a piacere
f
dim.
p
ah! ah! ah! ah! ah!
ne? ah! ah! ah! ah! ah!
colla voce
We maid-ens of Ca - diz like well to hear such words, ah!
Les fil - les de Ca - dix ai-ment as-sez ce - la, ah!
tr
tr
ah! ah! ah! ah!
ah! ah! ah! ah!


poco rall.
a tempo
—We maid-ens of Ca - diz like well to hear such words, la ra la la la la
— les fil - les de Ca - dix ai - ment as - sez ce - la, la ra la la la la
poco rall.
a tempo
cresc.
la la ra la la la la la, We maid-ens of Ca - diz like well to hear such
la la ra la la la la la, les fil - les de Ca - dix ai - ment as - sez ce -
cresc.
f
tr
tr
f
6
words.
la.
ah! ah!
ah! ah!
f
f
f
p e staccato

cresc.
mf
But while we danced an - oth-er day
Et nous dan-sions un bo - lé - ro,
f p
A bo - le - ro to - geth - er,
Un soir, c'é - tait di - man - che.
There came a cav - a - lier that way,
Vers nous s'en vient un hi - dal - go,

rall.
a tempo
With lace of gold his cloak was gay, And in his hat a
Cou - su d'or, la plume au cha - peau, Et le poing sur la
colla voce
a tempo
rall.
feath - - - - - er.
han - - - - - che:
rall.
p un poco rit.
If thou wilt be mine, Love - ly dark - eyed maid-en, Soon with jew - els la - den
Si tu veux de moi, Brune au doux sou - ri - re, Tu n'as qu'à le di - re.
sostenuto
f
Shall thy fin - gers shine. Nay, go your way, O gal - lant suit - or,
Cet or est à toi. Pas - sez vo - tre che - min, beau si - re,


rall.
a piacere
f
dim.
Nay, go your way, O suit - or gay, ah! ah!
Pas - sez vo - tre che - min, beau si - re, ah! ah!
rall.
colla voce
p
3
ah! ah! ah! The maidens of Ca-
ah! ah! ah! Les fil - les de Ca -
tr
diz such words don't un - der - stand. ah! ah!
dix n'en - ten - dent pas ce - la, ah! ah!
tr
ah! ah! ah! The maidens of Ca -
ah! ah! ah! Les fil - les de Ca -


poco rall.
a tempo
diz such words don't un - der - stand, la ra la la la la la la ra la la la la
dix n'en - ten - dent pas ce - la, la ra la la la la la la ra la la la la
poco rall.
a tempo
cresc.
f
la, The maid - en of Ca - diz such words don't un - der - stand!
la, les fil - les de Ca - dix n'en - ten - dent pas ce - la!
cresc.
f
tr
tr
tr
lunga
ah! ah! ah!
ah! ah! ah!
f
6
f
f
f

To Mr Robert de Bonnières

ROSAMOND'S MANOR

(LE MANOIR DE ROSEMONDE)

ROBERT de BONNIÈRES
Translated by Isidora Martinez

HENRI DUPARC
(1847-)

Allegro assai et con forza
(Assez vif, et avec force)

PIANO

ff with good rhythmn
(bien rythmé)

declamando
f (déclamé)

With its fang so sharp___ and vo - ra - cious,
De sa dent sou - daine___ et vo - ra - ce

Like a dog hath Love___ torn_ me sore;
Com-me un chien l'a - mour___ m'a___ mor - du,

col voce

secco

ff

Mark the crim - son path___
En sui - vant mon sang___

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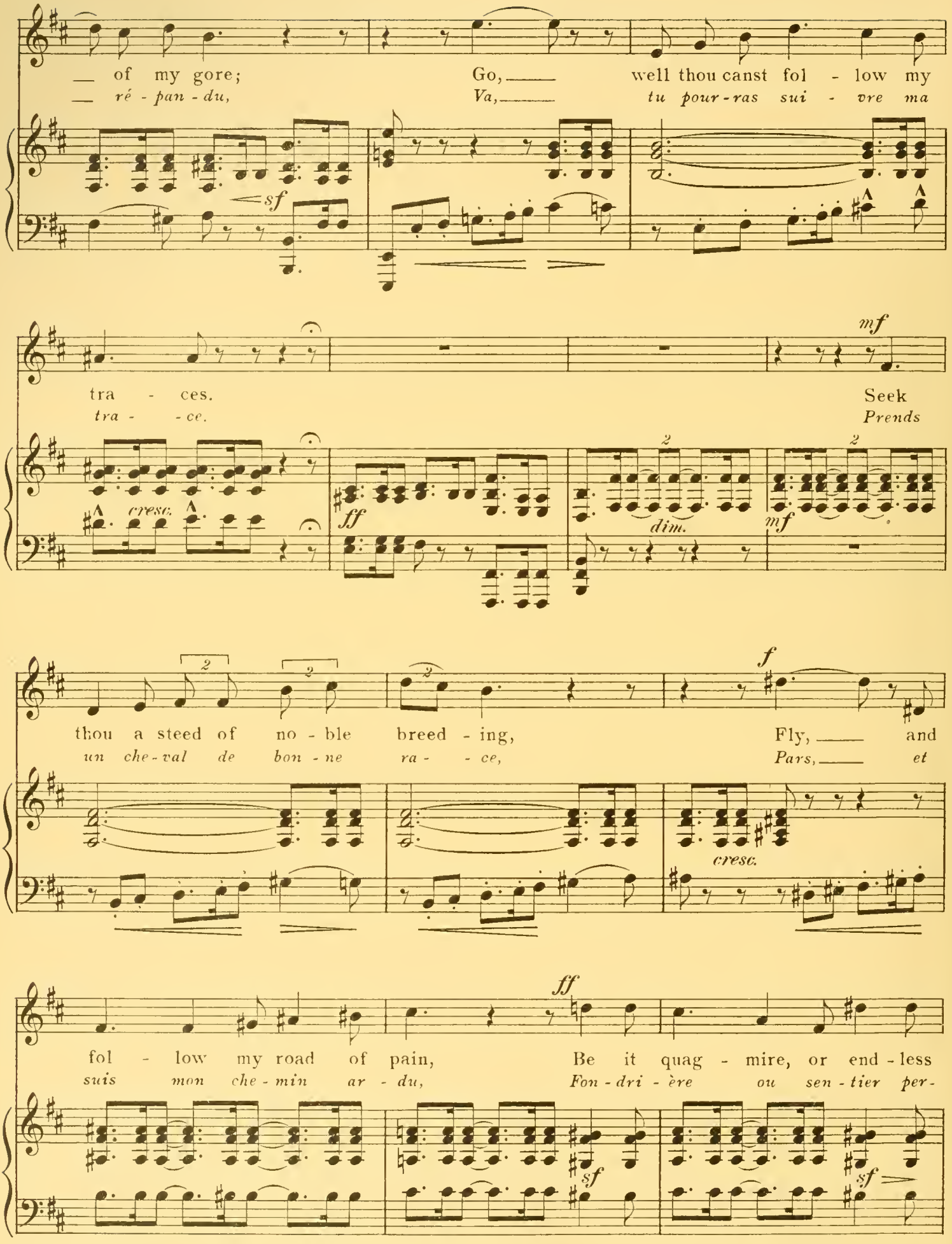
of my gore;
ré - pan - du,
Go,
Va,
well thou canst fol - low my
tu pour - ras sui - vre ma
sf
tra - ces.
tra - ce.
mf
Seek
Prends
cresc.
ff
dim.
mf
thou a steed of no - ble breed - ing,
un che - val de bon - ne ra - ce,
f
Fly, and
Pars, et
cresc.
ff
fol - low my road of pain,
suis mon che - min ar - du,
Be it quag - mire, or end - less
Fon - dri - ère ou sen - tier per -
sf
sf

rit.
a tempo
lane, If of dan - ger thou art un - heed - ing!
du, Si la cour - se ne te ha - ras - - se!
rit.
a tempo
ff
dim. molto
sempre
dim. rall.
8va basso
Slower
(Plus lent)
p espress.
Fol - low where I've trod - den be - fore, Thou wilt
En pas - sant par où j'ai pas - sé, Tu ver -
p
poco sf
see that lone, wound - ed sore, I wan - der'd
ras que seul et bles - - sé J'ai par - cou -

cresc.
thro' this world for - bid - - - ding;
ru ce tris - te mon - - - de.
And that
Et qu'ain -
cresc.
f
dim. e rall.
thus I lay down to die Far off, far off;
si je m'en fus mou - rir Bien loin, bien loin,
dim. e rall.
a tempo
rall.
ne'er set - ting eye On Ros - a-mond's blue man - or hid - -
sans dé - cou - vrir Le bleu ma-noir de Ro - se - mon - -
a tempo
p
dim.
rall.
pp
a tempo
den.
de.
Tempo I
a tempo
pp

To Mme Henri Duparc

THE INVITATION
(L'INVITATION AU VOYAGE)

CHARLES BAUDELAIRE
Translated by Isidora Martinez

HENRI DUPARC
(1847-)

Rather slowly
(Presque lent)

tenderly, gently
(doux et tendre)

VOICE

PIANO

pp

Dear- est
Mon en -

child, sweet one, think how great a
tant, ma sœur, Songe à la dou -

bliss It were to go there u - nit - - -
ceur D'al - ler là - bas vivre en - sem - - -

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ed, At lei - - sure to live, to
ble, Ai - mer à loi - sir, Ai -
love, and ex - pire In that land which is so
mer et mou - rir Au pa - ys qui te res -
like thee. The moist
sem - - ble! Les so -
beams that shine through those skies o'er -
leils mouil - lés De ces ciels brouil -

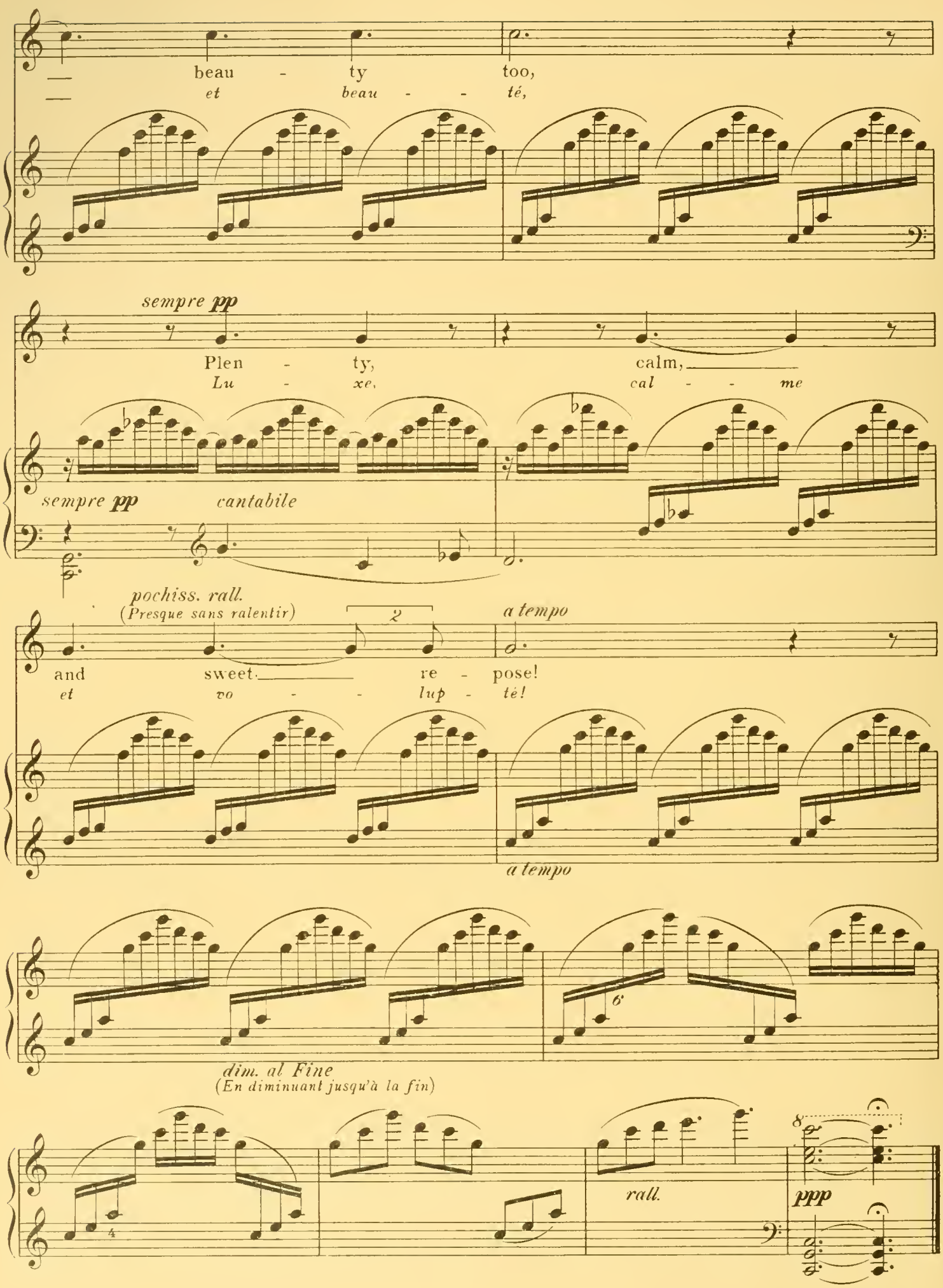
poco rit.
a tempo
dim.
p
cast Hold for my spir - - it the won - - drous
lés Pour mon es - prit ont les char - - mes
col voce
a tempo
dim.
p
and mys - te - rious charm Of thy witch - ing
Si mys - té - ri - eux De tes traî - tres
dim.
molto dolce
(très doux)
eyes, When thro' tear - drops bright they spar - - - -
yeux, Bril - lant à tra - vers leurs lar - - - -
dim.
pp
A little faster
(Un peu plus vite)
pp
2
kle. There, or - der reigns; beau - ty
mes. Là, tout n'est qu'ordre et beau -
8
pp

rall.
2
too, Plen-ty, calm, and sweet re-pose.
té, Lu-xe, cal-me, et vo-lup-té.
8
rall.
Tempo I
p
See,
Vois
p
on those ca-nals how sleep the great
sur ces ca-naux Dor-mir ces vais-
ships, Ships whose mood is way-ward, wan-d'ring.
seaux Dont l'hu-meur est va-ga-bon-de;

più f
cresc. molto
'Tis to grat - i - fy thy small - est de - sire they come
C'est pour as - sou - vir Ton moin - dre dé - sir Qu'ils vien -
più f
cresc. molto
Expressif
f
dim.
from far dis - - - tant bound - - -
- - nent du bout du mon - - -
f
dim.
A little faster
(Un peu plus vite)
mf
'ries
de.
Sun - set
Les so -
9
9
glow - - - - ing red now
leils cou - chants Re -

cov - - ers the fields, the ca -
vê - - tent les champs, Les ca -
poco sfz
nals, The cit - y whol - - - - - - -
naux, la ville en - tiè - - - - - - -
cresc. - - - -
più p
ly With ja - cinth and
re, D'hy - a - cinthe et
gold; The world falls a -
d'or; Le mon - - de s'en -

sleep
Veil'd
in a warm shim - m'ring
dort
Dans
u - ne chau - - de lu -
cresc.
molto
cresc.
molto
ff
ra - - - - - - - diance!
miè - - - - - - - re!
ff
L.H.
dim. - - -
molto
pp
There,
or - der reigns,
Là,
tout n'est qu'ordre
pp
cantabile
mf


beau - ty too,
et beau - - té,
sempre pp
Plen - ty, calm,
Lu - xe, cal - - me
sempre pp cantabile
pochiss. rall.
(Presque sans ralentir)
2
a tempo
and sweet re - pose!
et vo - - lup - té!
a tempo
6
dim. al Fine
(En diminuant jusqu'à la fin)
4
rall.
8
ppp

To Mr J. Guy Ropartz

THE FORMER LIFE
(LA VIE ANTÉRIEURE)

CHARLES BAUDELAIRE
Translated by Isidora Martinez

HENRI DUPARC
(1847-)

Slow and solemn
(Lent et solennel)

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a very little faster
(un peu plus vite, mais très peu)

sur - ges, toss - ing up the re - flec - tions of
hou - les, en rou - - lant les i - ma - ges des

sky
cieux,

To - geth - - er min-gled
Mê - laient d'u - ne fa -

poco a poco cresc.

sol - emn and mys - tic in man - - - ner, The
çon so - len-nelle et mys - ti - - - que Les

poco a poco cresc.

po - tent chords, all splen - - - dor and
tout puis - sants ac - - cords de leur

rich - - - ness, of mu - - - sic With the
ri - - - che mu - si - - - que Aux cou -
sempre cresc.
sempre cresc.
tints of the sun, giv - en
leurs du cou - chant re - flé -
sempre cresc.
f
back by my eyes.
té par mes yeux.
f

largando
f (largement)
'Tis
C'est
10
sempre cresc.
10
Tempo I
dim. molto
there, 'tis there that once I dwelt, in calm vo - lup - tuous
là, c'est là que j'ai vé - cu dans les vo - lup - tés
p
a tempo (almost in mezza voce and without shading — as in a vision)
(presque à demi-voix et sans nuances, comme en une vision)
poco rit.
mus - - ing In the midst of the blue, the sur-ges, and the
cal - - mes Au mi-lieu de l'a - zur, des va-gues, des splen-
poco rit.
a tempo
pomp. There were slaves whose dark skins ex-haled per-fumes of East,
deurs, Et des es - cla - ves nus tout im - pré - gnés d'o-deurs
marcato

Who cool'd my burn - ing brow with feath-'ry wav-ing palm-leaves, And in whose breasts the
Qui me ra - fraî - chis-saient le front a - vec des pal - mes, Et dont l'u - ni - que
marcato
poco rall.
a tempo
on - ly care was how to fath - - om The deep, se - cret
soin é - tait d'ap-pro - fon - - dir le se - cret dou - lou -
poco rall.
a tempo
pp
p the theme prominent and very expressive
(le chant bien en dehors et très expressif)
pp
woe which, lan - guish - ing, I bore.
reux qui me fai - sait lan - guir.
poco rall.
(un peu ralenti)
dim.
pp
perdendo

à Mlle. Alice Boissonnet

THE CRADLES
(LES BERCEAUX)
(MÉLODIE)

(Published in 1882)

(Original Key, B♭ minor)

A. SULLY-PRUDHOMME (1839-)
Translated by Isabella G. Parker

GABRIEL FAURÉ, Op. 23, No. 1.
(1845-)

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OSSIA

By the moth-er's hand gen - tly sway - ing.
Que la main des fem - mes ba - lan - ce.

cresc. poco a poco

But the day of part - ing will come,
Mais vien - dra le jour des a - dieux,

Moth - er's tears must be sad - ly flow - - ing,
Car il faut que les fem - mes pleu - - rent,

cresc. molto

When man will sail, ea - ger to roam,
Et que les hom - - mes cu - ri - eux

cresc. molto

f sempre
Daunt - less to far ho - ri - zons go - - - ing.
Ten - tent les ho - ri-zons qui leur - - - rent!
f sempre
pp
Those state-ly ships up - on that day,
Et ce jour-là les grands vais-seaux,
p
pp
While the re - ced - ing port is wan - - ing,
Fuy - ant le port qui di - mi - nu - - e,
Mys - te - rious - ly feel force de - tain - ing
Sen - tent leur mas - - se re - te - nu - e
cresc.

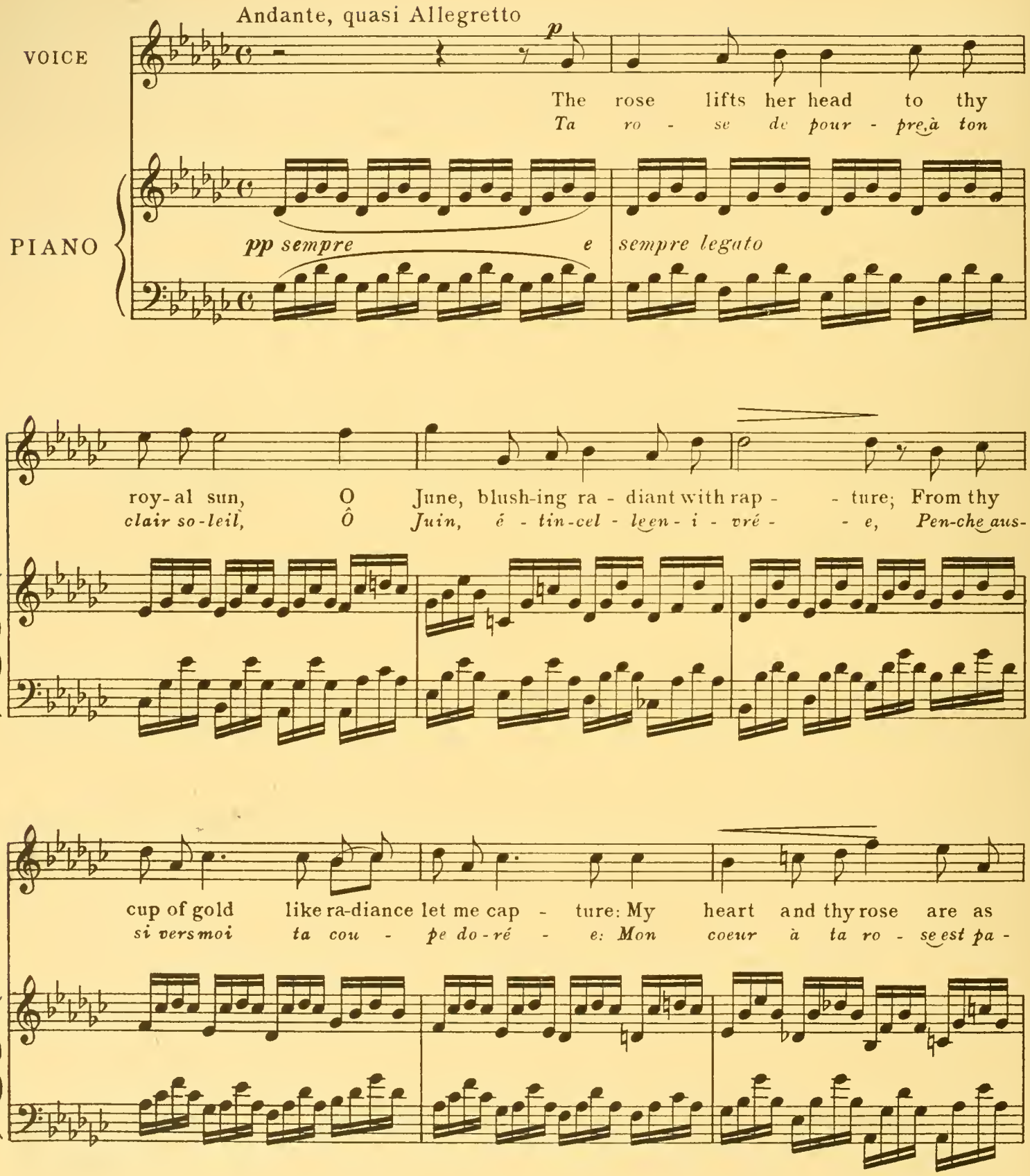
mf
From those souls cra - dled
Par l'â - - me des loin -
mf
p
far a - way,
tains ber - ceaux,
pp
p
From those souls cra - dled
Par l'â - - me des loin -
far a - way.
tains ber - ceaux.

To Mme Camille Saint-Saëns

NELL

LECONTE DE LISLE
Translated by Charles Fonteyn Manney

GABRIEL FAURÉ, Op, 18, № 1



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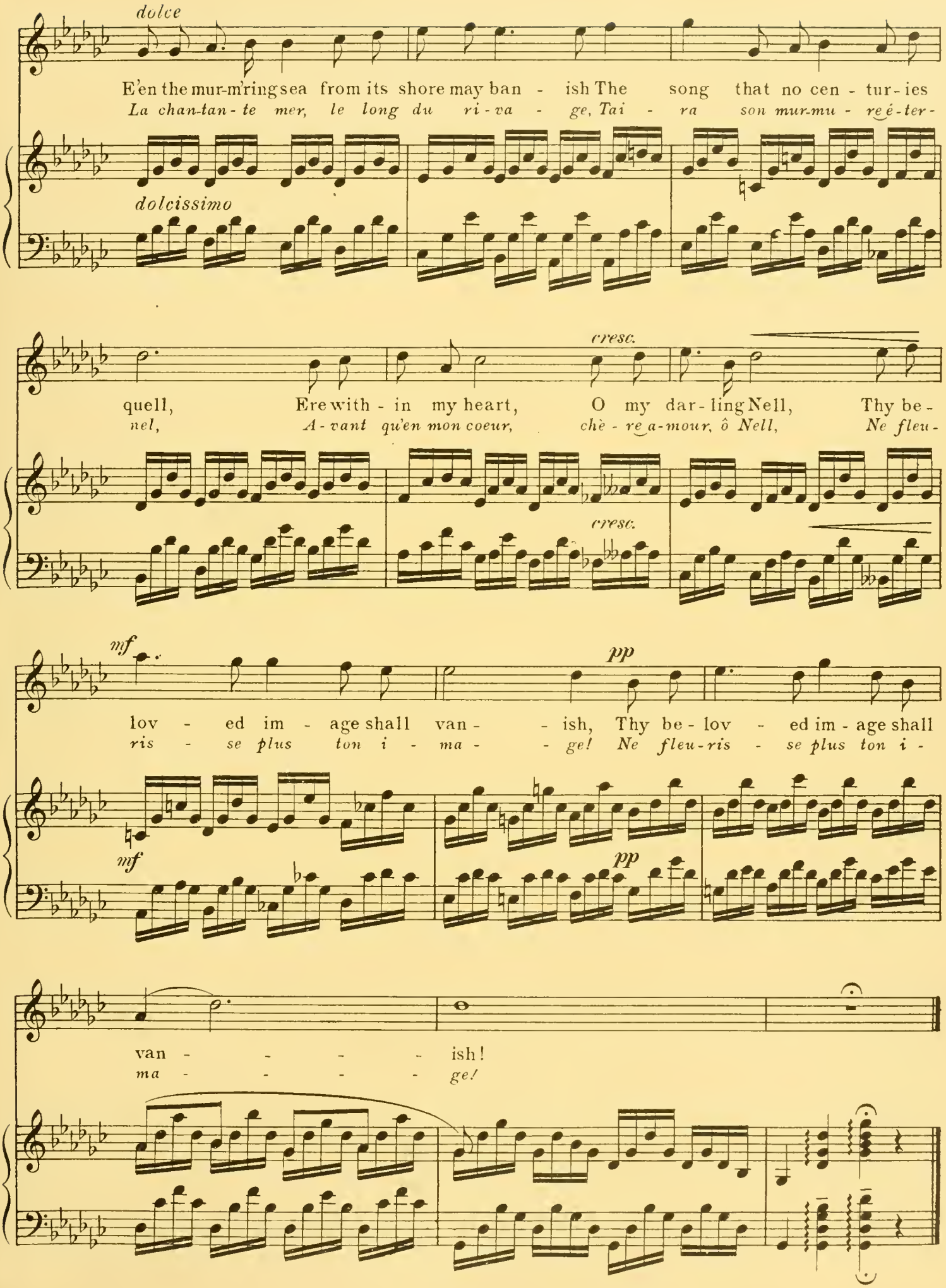
pp
one.
reil.
From the fra-grant shade of the wood's re-cess - es
Sous le mol a - bri de la feuil-le om-breu - se
cresc. sempre
Ris - es a melt-ing sigh of love:
Mon - te un sou-pir de vo - lup - té:
No more the plain - ing of the
Plus d'un ra - mier chan-te au bois
cresc.
wood-land dove,
é - car - té,
O my heart,
Ô mon coeur,
her pas - sion con-fess - - -
sa plain-te a-mou - reu - - -
mf
pp
p
dolce
es.
se.
Like a lam-bent pearl set in ru - by wine,
Que ta per-le est dou - ce au ciel en - flam-mé,

*) These breathing marks are intended for the English version *Translator*


dolce
E'en the mur-m'ring sea from its shore may ban - ish The song that no cen - tur - ies
La chan-tan - te mer, le long du ri - va - ge, Tai - ra son mur-mu - re é - ter -
dolcissimo
cresc.
quell, Ere with - in my heart, O my dar - ling Nell, Thy be -
nel, A - vant qu'en mon coeur, chè - re a-mour, ô Nell, Ne fleu -
cresc.
mf
pp
lov - ed im - age shall van - - ish, Thy be - lov - ed im - age shall
ris - se plus ton i - ma - - ge! Ne fleu-ris - se plus ton i -
mf
pp
van - - - - - ish!
ma - - - - - ge!

à Mademoiselle Louise Collinel

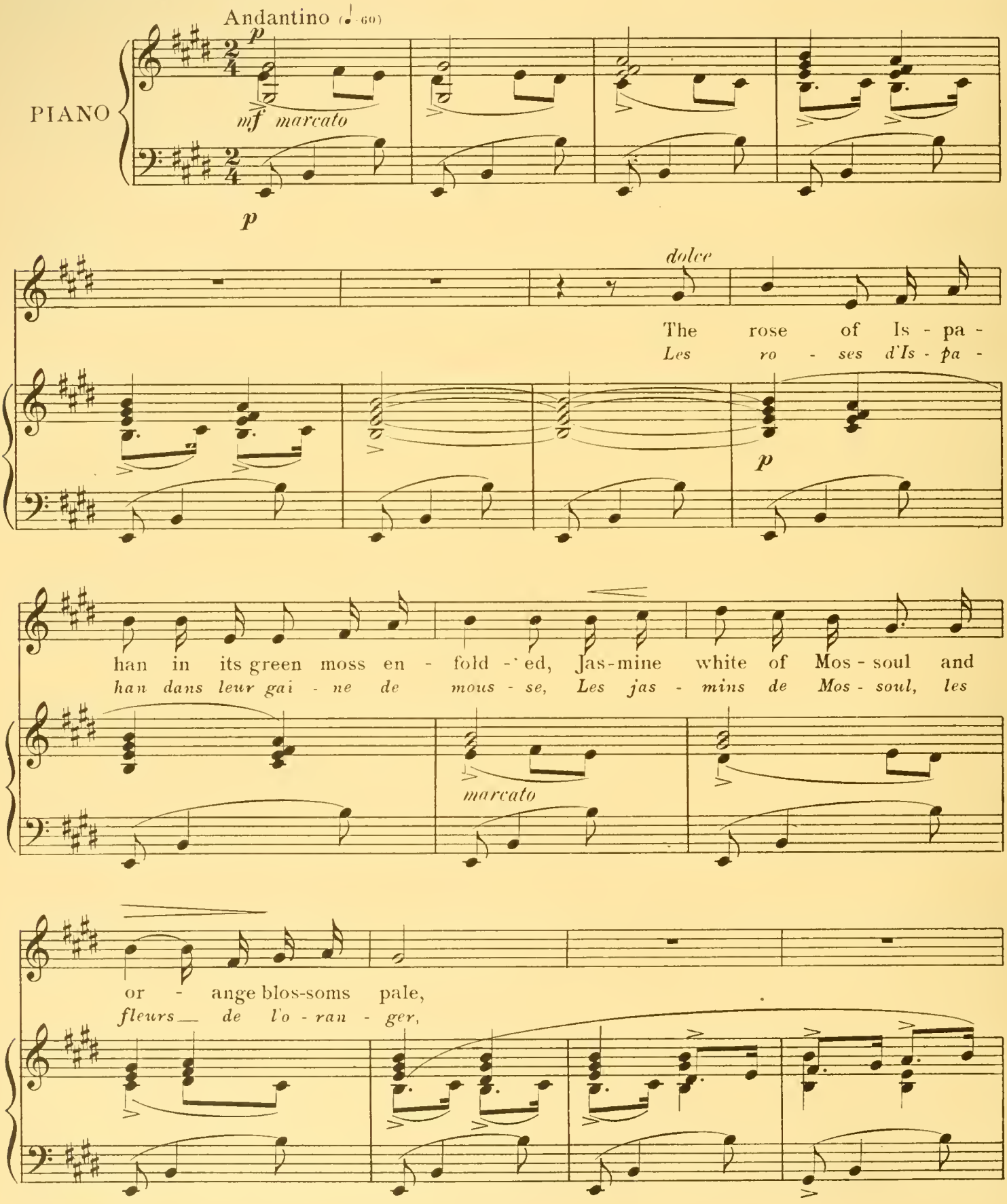
THE ROSES OF ISPAHAN
(LES ROSES D'ISPAHAN)

(Composed in 1884)

(Original Key, D)

LECONTE DE LISLE (1818-1894)
Translated by Alexander Blaess

GABRIEL FAURÉ, Op. 39, №4
(1845-)



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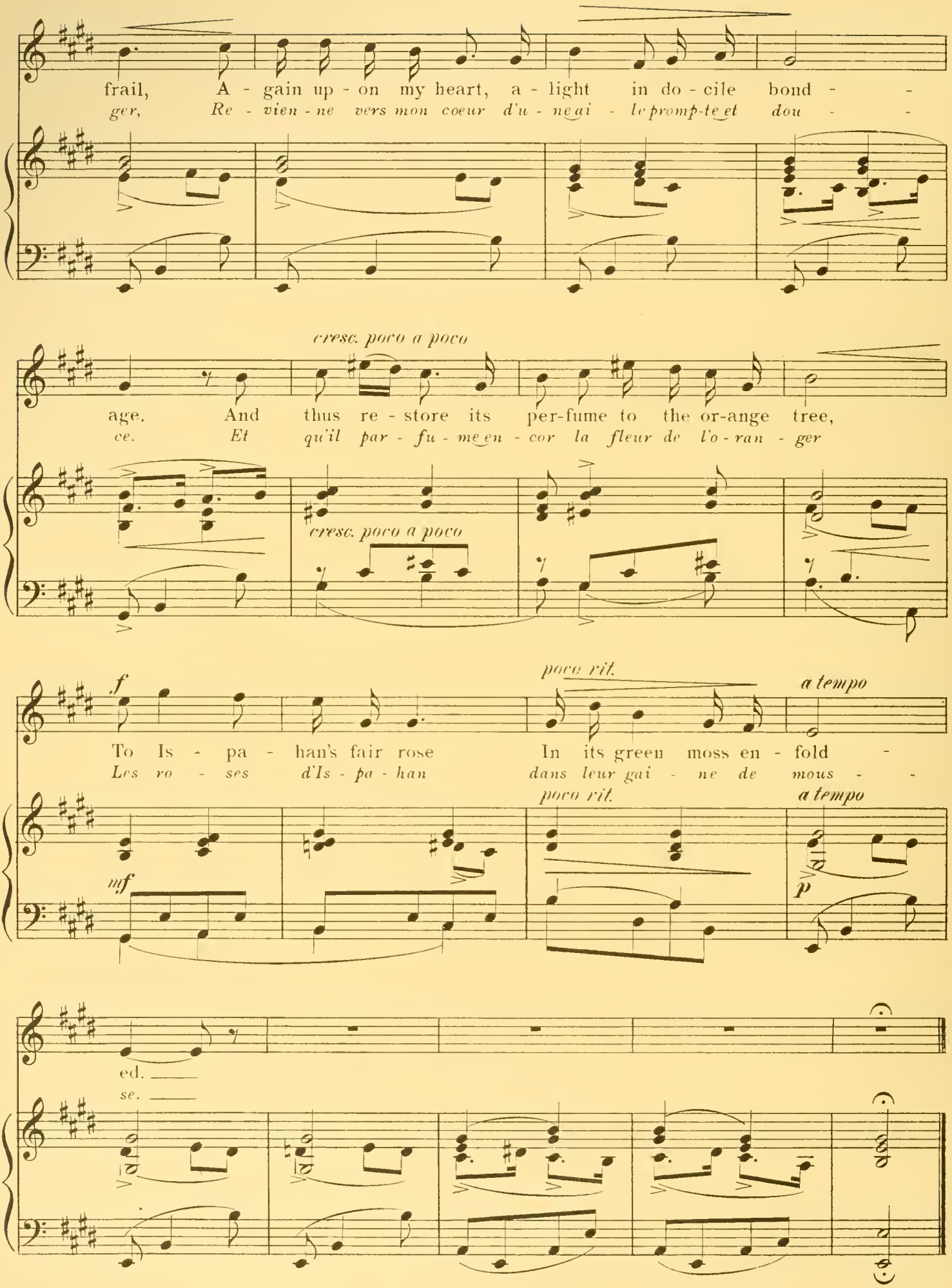
cresc. poco a poco
f
Have not as fresh a per-fume, nor so sweet a fra - grance, O fair - est
Ont un par-fum moins frais, ont u - ne o-deur moins dou - ce, Ô blan - che
cresc. poco a poco
mf
p
Le - ï - lah! as thy zeph - yr - like breath.
Le - ï - lah! que ton souf - fle lé - ger.
p
p
mf
p
As cor - al are thy
Ta lè - vre est de co -
lips, and thy sil - ver - y laugh_Shames the spring as its rip - ples purl in song me -
rail et ton ri - re le - ger_____ son - ne mieux que l'eau vi - - ve et d'u - ne voix plus

cresc. poco a poco
lo - - - dious,
dou - - - ce
The gen-tle wind, that
Mieux que le vent joy -
cresc. poco a poco
f
soft - ly sways the or-ange - tree,
eux qui ber - ce l'o - ran - ger,
The joy - ous war - bling bird, that
Mieux que l'oi - seau qui chan - te au
mf
p
dwells in leaf - y cra - - - dle.
bord d'un nid de mous - - - se.
p
O Le - ï - lah! since
O Le - ï - lah! de -
p sempre
sempre dolce
in a sud - den wing - ed flight Each dear ca - ress has flown
puis que de leur vol lé - ger Tous les bai - sers ont fui

p
from thy lips hon-eyed sweet - ness,
All the per-fume has
de ta lè - vre si dou - ce
Il n'est plus de par -
p
cresc.
waned from the pale or-ange-tree,
Bar-ren are rose and jas-mine of their balmy
fum dans le pá - le o - ran - ger,
Ni de cé - les - te a - rome aux ro - ses dans leur
cresc.
f
fra - - grance!
mous - - se.
f marc.
p
Oh!
let thy bud - ding love, that but - ter - fly So
Oh!
que ton jeu-ne a - mour, ce pa - pil - lon lé -
dim.
p


frail, A - gain up - on my heart, a - light in do - cile bond - -
ger, Re - vien - ne vers mon coeur d'u - ne ai - le promp-te et dou - -
cresc. poco a poco
age. And thus re - store its per-fume to the or-ange tree,
ce. Et qu'il par - fu - me en - cor la fleur de l'o - ran - ger
cresc. poco a poco
f
poco rit.
a tempo
To Is - pa - han's fair rose In its green moss en - fold -
Les ro - ses d'Is - pa - han dans leur gai - ne de mous - -
poco rit.
a tempo
mf
p
ed.
se.

à mon ami Albert Cahen (d'Anvers)

THE GATHERED ROSE
(LIED)

LUCIEN PATÉ
Translated by Isabella G. Parker

(Original Key)

CÉSAR FRANCK
(1822 - 1890)

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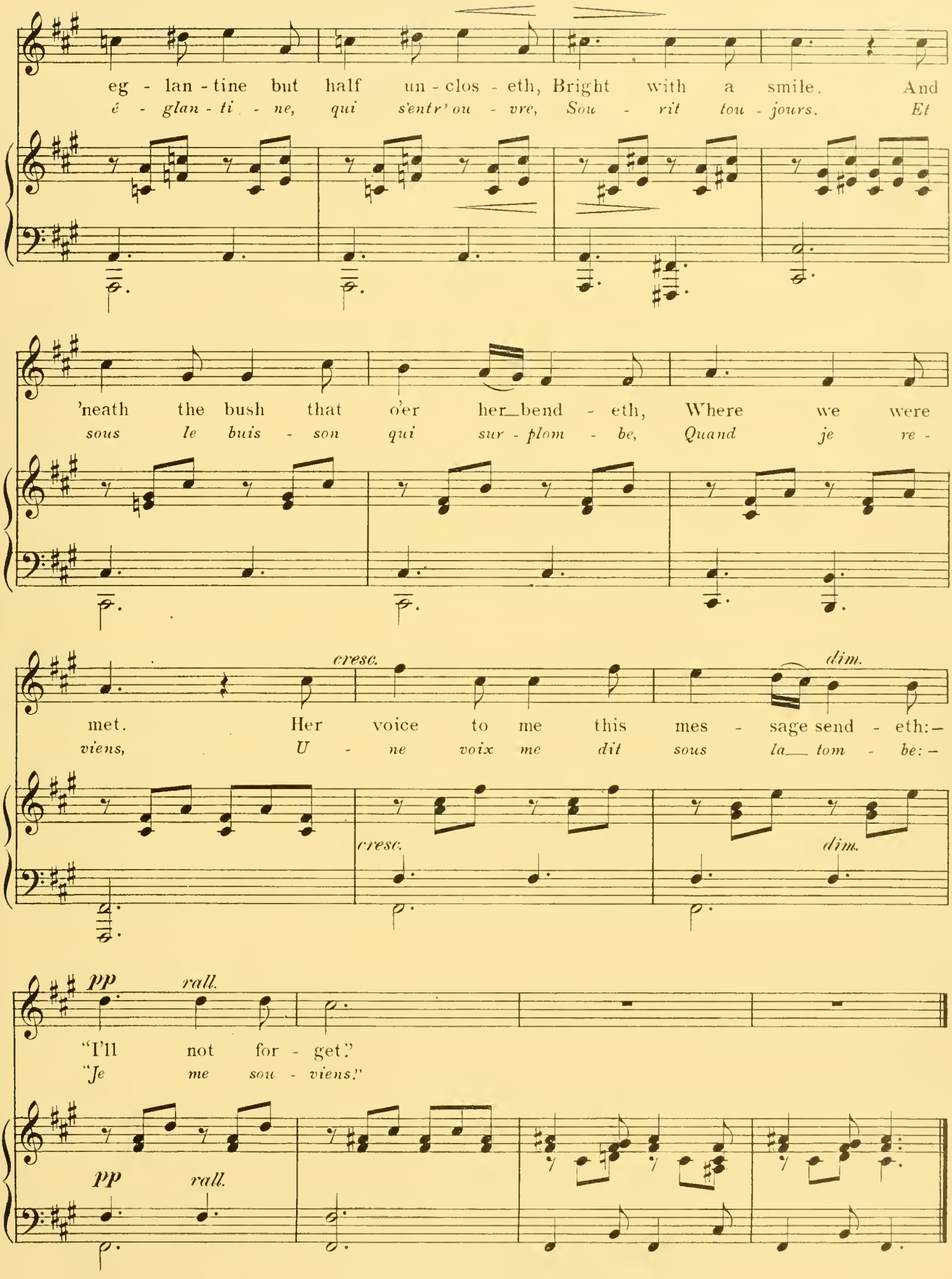
flower, a - las! too ear - ly dy - ing,– She was so dear! The
gerbe, hé - las! en est fa - né - e Comme elle aus - si; La
poco cresc.
dim.
pp
rall.
gath - ered rose be - low is ly - ing, Soft rest - ing here.
mois - son - neu - se mois - son né - e Re - pose i - ci.
poco cresc.
dim.
pp
rall.
p
But o'er the tomb where
Mais sur la tom - be
a tempo
p
now re - pos - eth Love, for a - while, An
qui vous cou - vre, O mes a - mours! Une


eg - lan - tine but half un - clos - eth, Bright with a smile. And
é - glan - ti - ne, qui s'entr' ou - vre, Sou - rit tou - jours. Et
'neath the bush that o'er her bend - eth, Where we were
sous le buis - son qui sur - plom - be, Quand je re -
cresc.
dim.
met. Her voice to me this mes - sage send - eth:—
viens, U - ne voix me dit sous la tom - be:—
cresc.
dim.
pp
rall.
"I'll not for - get."
"Je me sou - viens."
pp
rall.

To Mme Charlotte Danner

PROCESSIONAL
(LA PROCESSION)

CHARLES BRIZEUX
Translated by Frederick H. Martens

CÉSAR FRANCK
(1822-1890)

Rather slow, with solemnity
(Assez lent et solennel)

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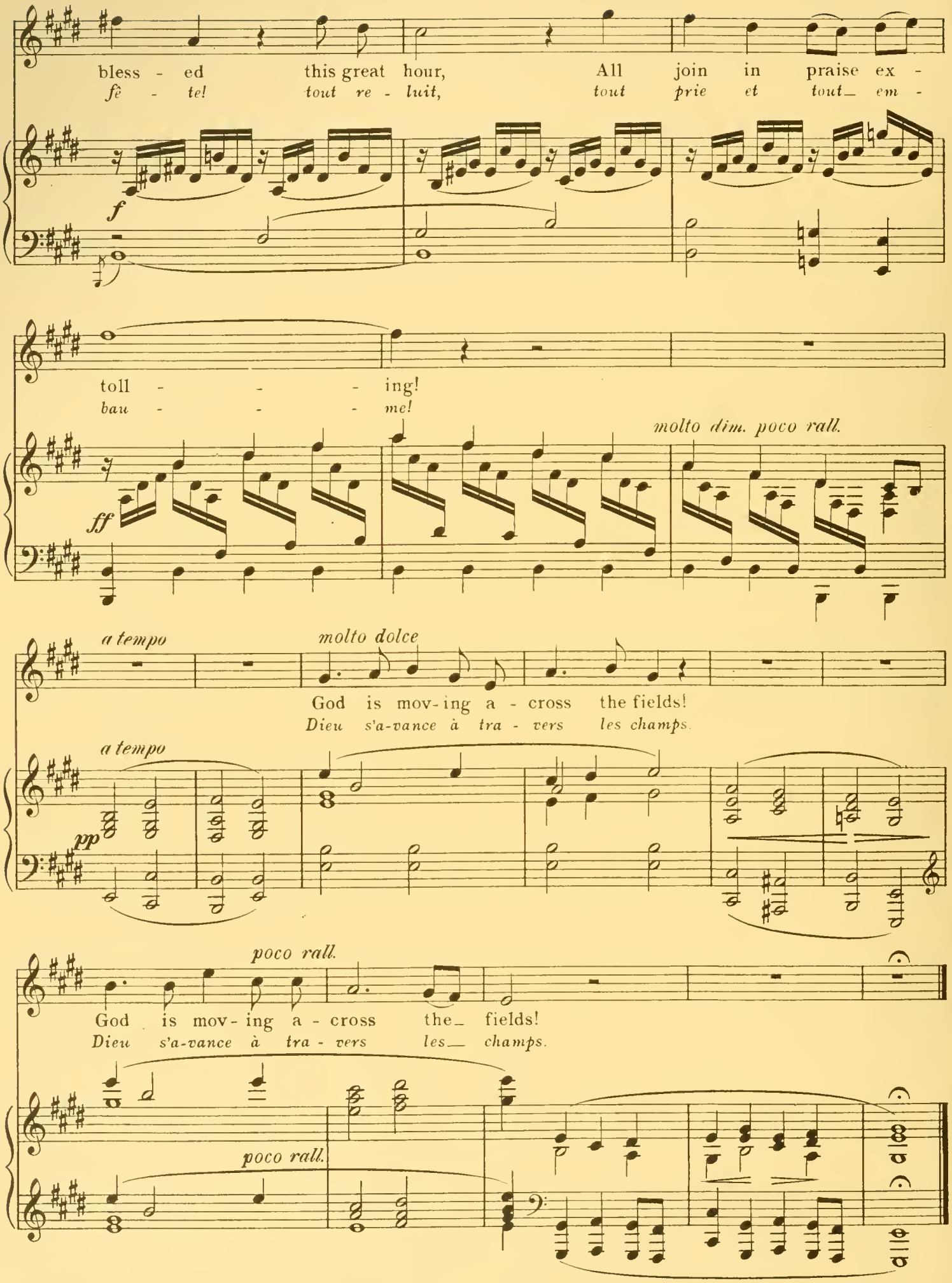
cross the fields
vers les champs
O'er the heath - er,
Par les lan - des,
in the shade
les_ prés,
where beech - es green are
les verts tail - lis de
poco cresc.
grow - ing.
hê - tres.
He comes;
Il vient,
with folk be-hind Him,
sui - vi du peu - ple,
mf largamente
dim.
pp
meno dolce
borne by priests He is go - ing:
et por-té par les prê - tres:
Swell the hymn man is chant-ing, ye
Aux can-ti - ques de l'hom-me, oi -
meno p
cresc.
birds_____ that throng the glade!
seaux,_____ mê - lez vos chants!
They have halt - ed.
On s'ar - rê - te.
cresc.
pp

Be - neath an a - ged oak - tree bow - - ing
La foule au-tour d'un chè - ne an - ti - - que
The throng prays and a - dores be - fore the mon - strance
S'in - cline, en a - do - rant, sous l'os - ten - soir mys -
poco più f
dim.
f
poco rit.
glow-ing: Oh sun now seek it out ere your last ray with-
ti - que: So - leil! dar - de sur lui tes longs ray - ons cou -
cresc.
f
poco rit.
a tempo
draws!
chants!
a tempo
dim.

molto dolce
Swell the hymn man is chant - - ing, ye
Aux can - ti - ques de l'hom - - me, oi -
pp
wood - land birds, nor pause!
seaux, mè - lez vos chants!
cresc.
Oh, flow'rs, breathe forth your
Vous, fleurs, a - vec l'en -
cresc.
con forza
breath with the in - cense up - roll - ing! Thrice
cens ex - ha - lez votre a - rô - me! O


bless - ed this great hour, All join in praise ex -
fê - te! tout re - luit, tout prie et tout em -
f
toll - - - ing!
bau - - - me!
molto dim. poco rall.
ff
a tempo
molto dolce
God is mov-ing a - cross the fields!
Dieu s'a-vance à tra - vers les champs.
a tempo
pp
poco rall.
God is mov-ing a - cross the fields!
Dieu s'a-vance à tra - vers les champs.
poco rall.

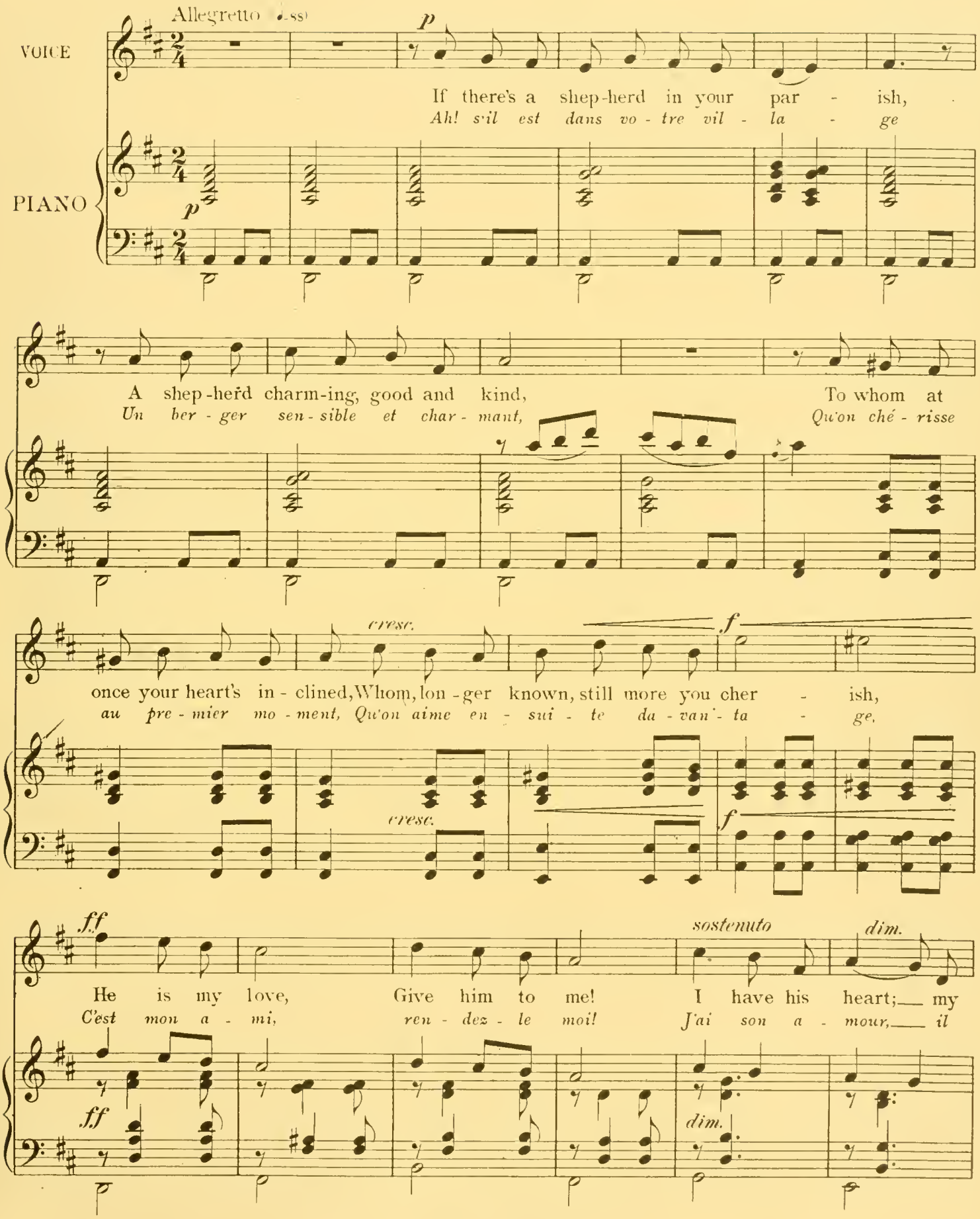
FLORIAN'S SONG

(CHANSON DE FLORIAN)

(Original Key)

J.P. CLARIS de FLORIAN (1755-1794)
Translated by Laura M. Underwood

BENJAMIN GODARD
(1849-1895)



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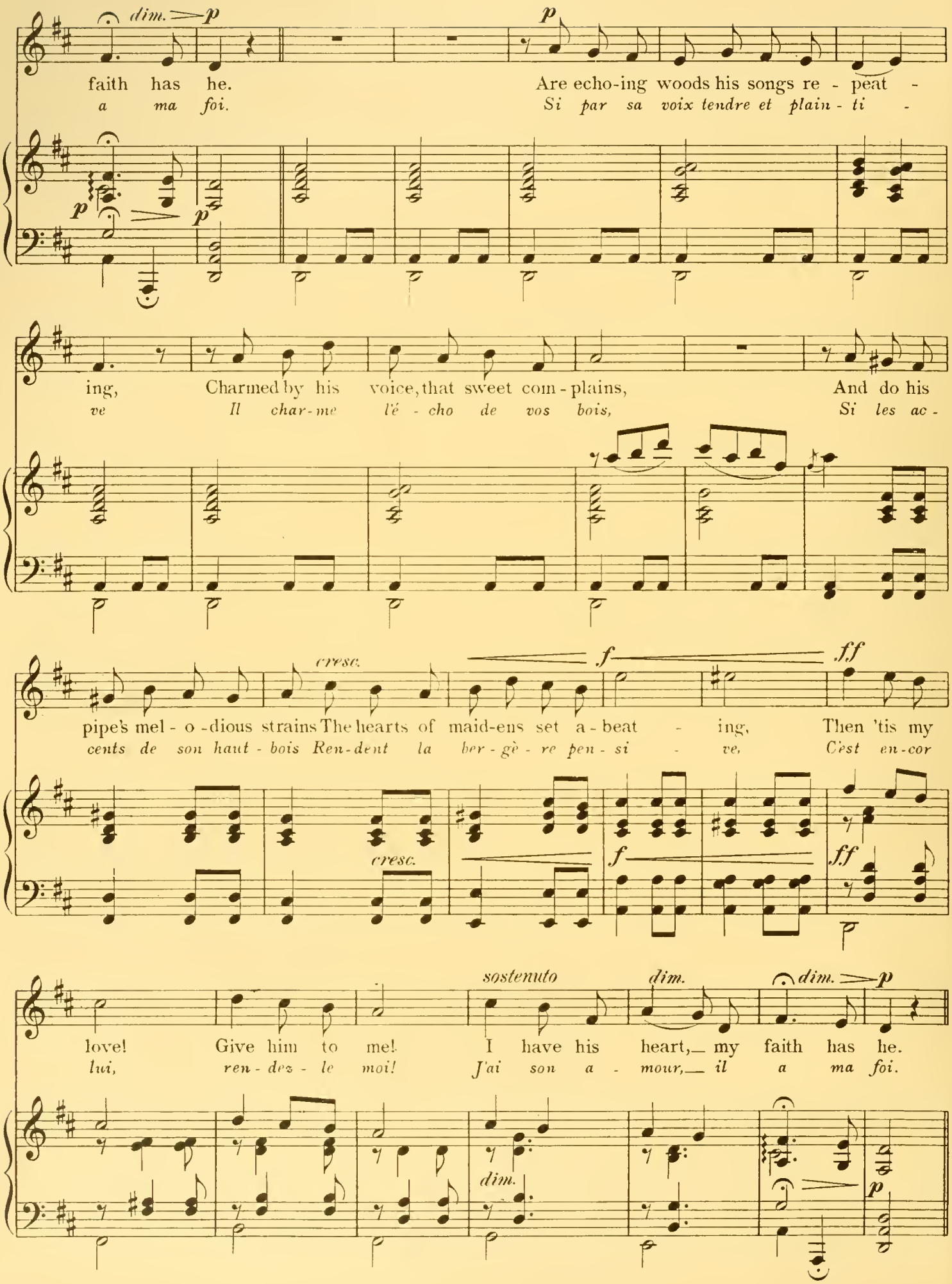
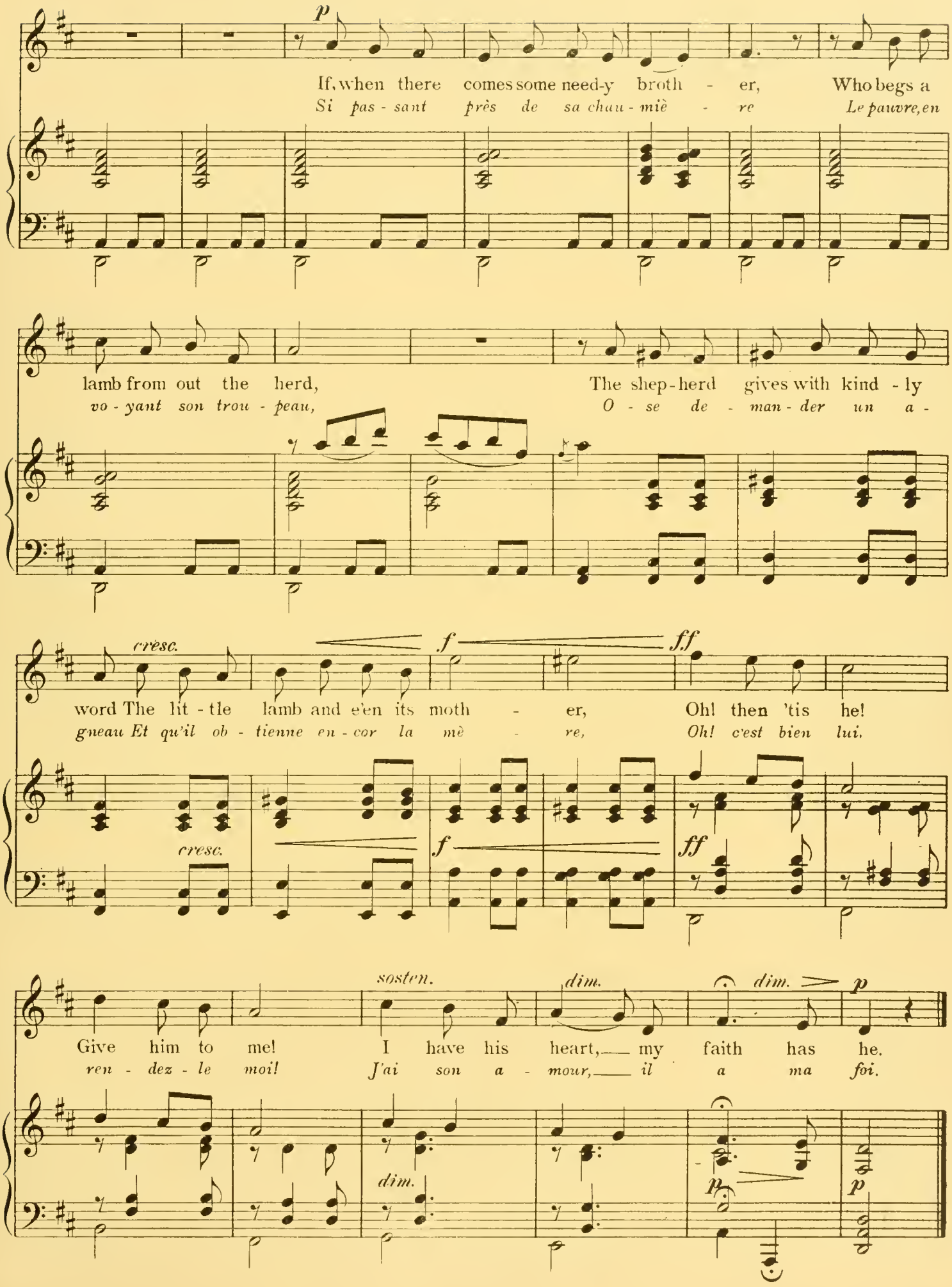

dim.
p
faith has he.
a ma foi.
Are echo-ing woods his songs re - peat -
Si par sa voix tendre et plain - ti -
ing,
ve
Charmed by his voice, that sweet com - plains,
Il char-me l'é - cho de vos bois,
And do his
Si les ac -
cresc.
f
ff
pipe's mel - o - dious strains The hearts of maid-ens set a - beat - ing,
cents de son haut - bois Ren-dent la ber - gè - re pen - si - ve,
Then 'tis my
C'est en-cor
sostenuto
dim.
love!
lui,
Give him to me!
ren - dez - le moi!
I have his heart, my faith has he.
J'ai son a - mour, il a ma foi.


p
If, when there comes some need-y broth - er, Who begs a
Si pas - sant près de sa chau - miè - re Le pauvre, en
lamb from out the herd, The shep-herd gives with kind - ly
vo - yant son trou - peau, O - se de - man - der un a -
cresc.
f
ff
word The lit - tle lamb and e'en its moth - er, Oh! then 'tis he!
gneau Et qu'il ob - tienne en - cor la mè - re, Oh! c'est bien lui.
cresc.
f
ff
sosten.
dim.
dim.
p
Give him to me! I have his heart, my faith has he.
ren - dez - le moi! J'ai son a - mour, il a ma foi.
dim.
p
p

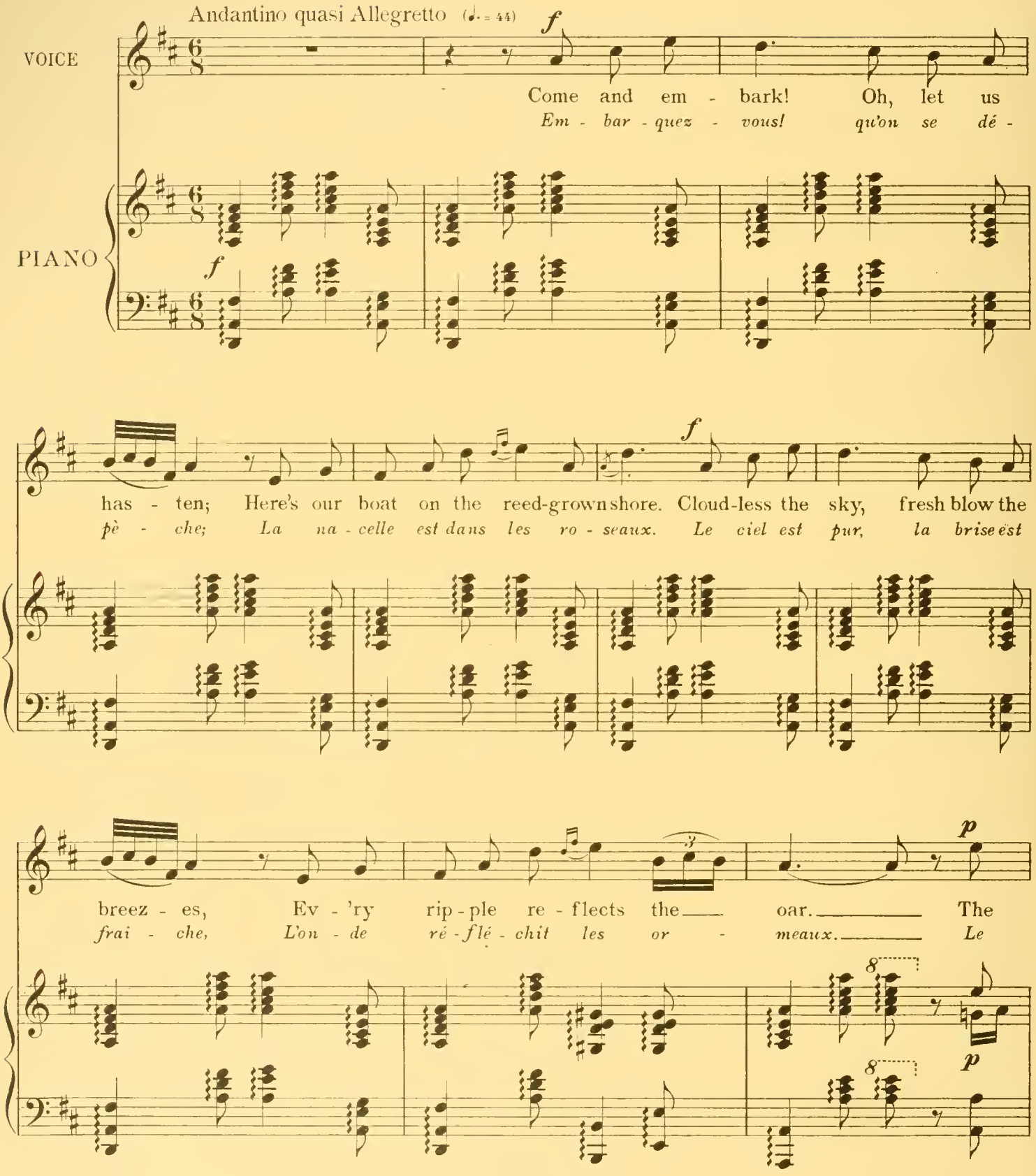
COME AND EMBARK!

(EMBARQUEZ-VOUS!)

ULRICH GUTTINGUER
Translated by Charles Fonteyn Manney

(Original Key)

BENJAMIN GODARD
(1849-1895)



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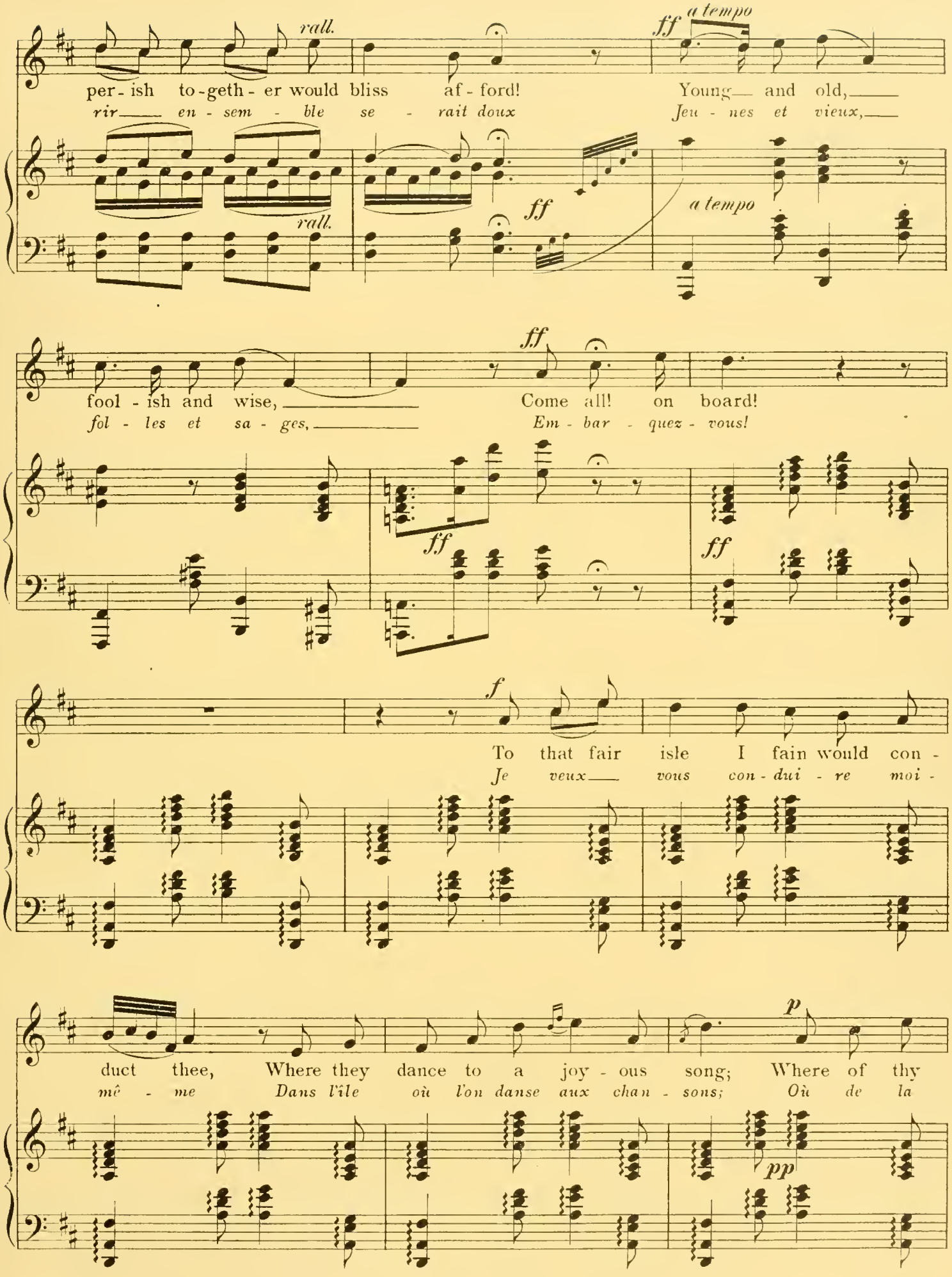
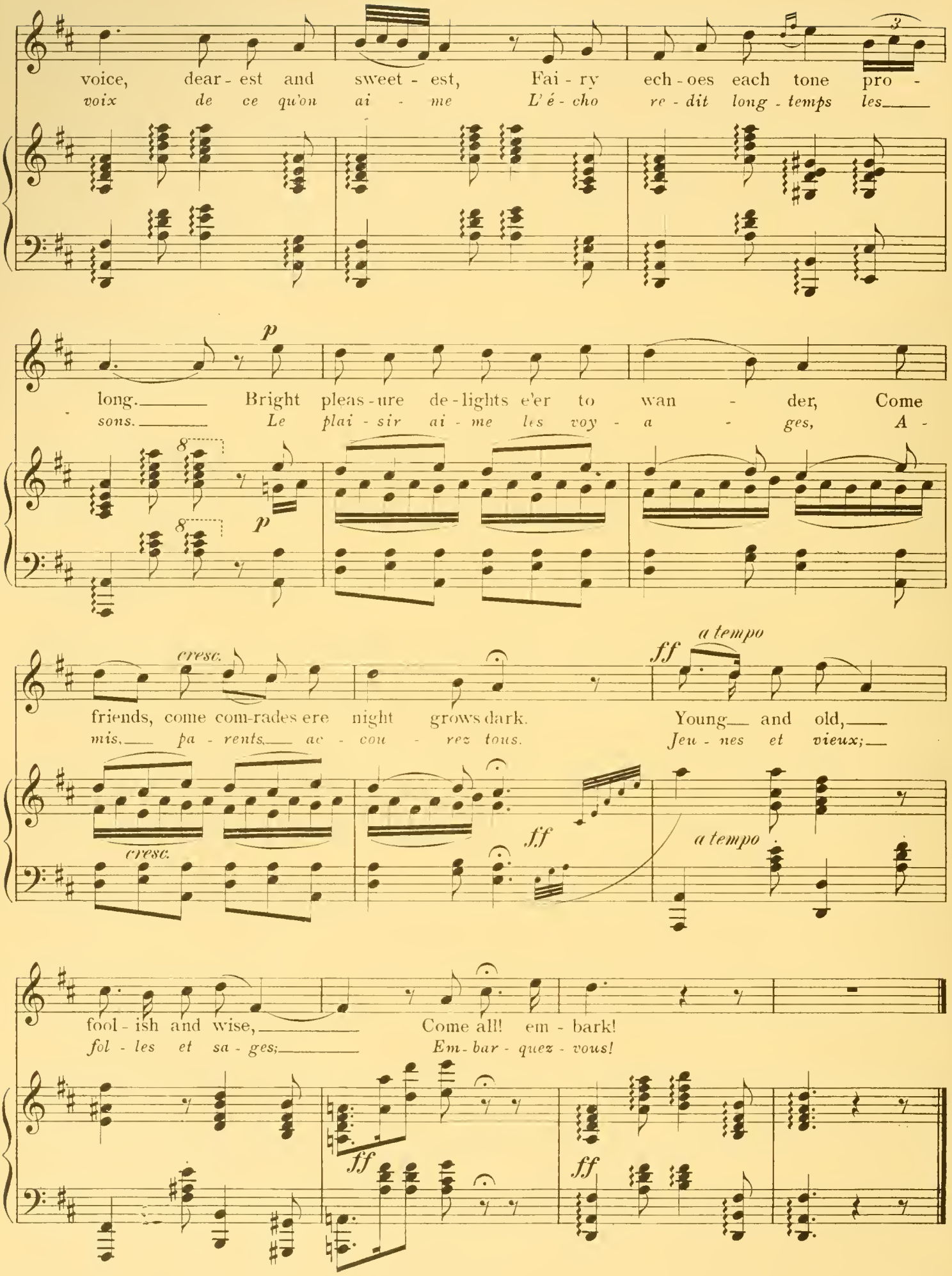
rall.
god of these wa-ters is Cu - pid; Be - ware lest he choose a
dieu de ces ri-ants ri - va - ges, Le tendre A - mour veil -
rall.
a tempo
ff
fa - tal mark. Young and old, fool - ish and wise,
le sur nous. Jeu - nes et vieux, fol - les et sa - ges,
ff
a tempo
ff
f
Come all! em-bark! Far from the
Em - bar - quez-vous! Je vais du
ff
ff

p
shore now we are drift - ing; O'er the riv - er our boat shall dart; Li - sa
pied, loin de le ri - ve Pous - ser le ba - teau va - cil - lant Li - se,
pp
dear, no lon - ger be fear - ful; Hold me close to thy trem - bling
ne sois pas si crain - ti - ve, Pres - se moi - sur ton coeur trem -
heart. Ah, how can'st thou fear an - y dan - ger? To
blant. Eh! quoi, tu crain-drais les nau - fra - ges! Pé -
8
p
8


rall.
a tempo
ff
per - ish to - geth - er would bliss af - ford! Young— and old,—
rir— en - sem - ble se - rait doux Jeu - nes et vieux,—
fool - ish and wise,— Come all! on board!
fol - les et sa - ges,— Em - bar - quez - vous!
To that fair isle I fain would con -
Je veux— vous con - dui - re moi -
duct thee, Where they dance to a joy - ous song; Where of thy
mê - me Dans l'île où l'on danse aux chan - sons; Où de la


voice, dear - est and sweet - est, Fai - ry ech - oes each tone pro -
voix de ce qu'on ai - me L'é - cho re - dit long - temps les
long. Bright pleas - ure de - lights e'er to wan - der, Come
sons. Le plai - sir ai - me les voy - a - ges, A -
cresc.
friends, come com-rades ere night grows dark.
mis, pa - rents, ac - cou - rez tous.
ff
a tempo
Young and old,
Jeu - nes et vieux;
fool - ish and wise,
fol - les et sa - ges;
Come all! em - bark!
Em - bar - quez - vous!

REMEMBRANCE
(TE SOUVIENS-TU?)

BENJAMIN GODARD (1849-1895)
Translated by Alexander Blaess

BENJAMIN GODARD
(1849-1895)

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p
rall.
a tempo
cresc. molto
When in my arms I held thee fast?
Quand nos bras é-taient en-la-cés?
Oh, guard me well thy heart's af-
Oh! gar-de-moi bien ta ten-
a tempo
rall.
cresc. molto
ff
meno mosso
dim.
rall.
p
fec-tion; In bit-ter want I need thy kiss!
dres-se, J'ai tant be-soin de tes bai-sers!
a tempo
meno mosso
dim.
rall.
p
Dost thou re-call my tear-ful sad-ness,
Te sou-viens-tu de ma tris-tes-se
When for one day we had to part?
Lors-que je par-tais pour un jour?
cresc.

mf
The thought of thy im - pas - sion'd wel - come
Loin de toi je rê - vais sans ces - se
mf
dim.
p
rall.
a tempo
A - lone would pac - i - fy my heart,
A l'ins - tant joy - eux du re - tour.
p
pp
cresc. molto
ff
meno mosso
Oh, guard me well thy heart's af - fec - tion; In bit - ter
Oh! gar - de - moi bien ta ten - dres - se, J'ai tant be -
meno mosso
cresc. molto
p
want I need thy love!
soin de ton a - mour!
dim.
rall.
p
pp
a tempo
rall.
rall.

BENEATH THE VERDANT ARBOR

(LA BELLE TABLE EST MISE)

FRÉDÉRIC MISTRAL
Translated by Charles Fonteyn Manney

Old Provençal Noël
Collected by Emma Calvé
Arranged by William Arms Fisher

Rather slowly, but with firm rhythm
(Peu sombre mais bien rythmé)

VOICE

PIANO

p

Be-neath the ver-dant ar - bor The ta-ble glis-tens
La bel - le table est mi - se Dès sous les ar-bres

p *pp*

bright; For love and youth to - geth - er Have laid the cloth so white. The
vert. L'a - mour et la jeu - nes - se Ont pa - ré le cou - vert. Les

f

più accel.

a - ged folk Know not the joy of liv - ing, But peer-ing from the
pau - vres vieux Qui sont en Pur - ga - toi - re Au coin du feu é -

f

f *large*

fire - side They see that Youth is king, They see that Youth is king.
pi - ent Les jeu-nes qui sont rois, Les jeu - nes qui sont rois.

f

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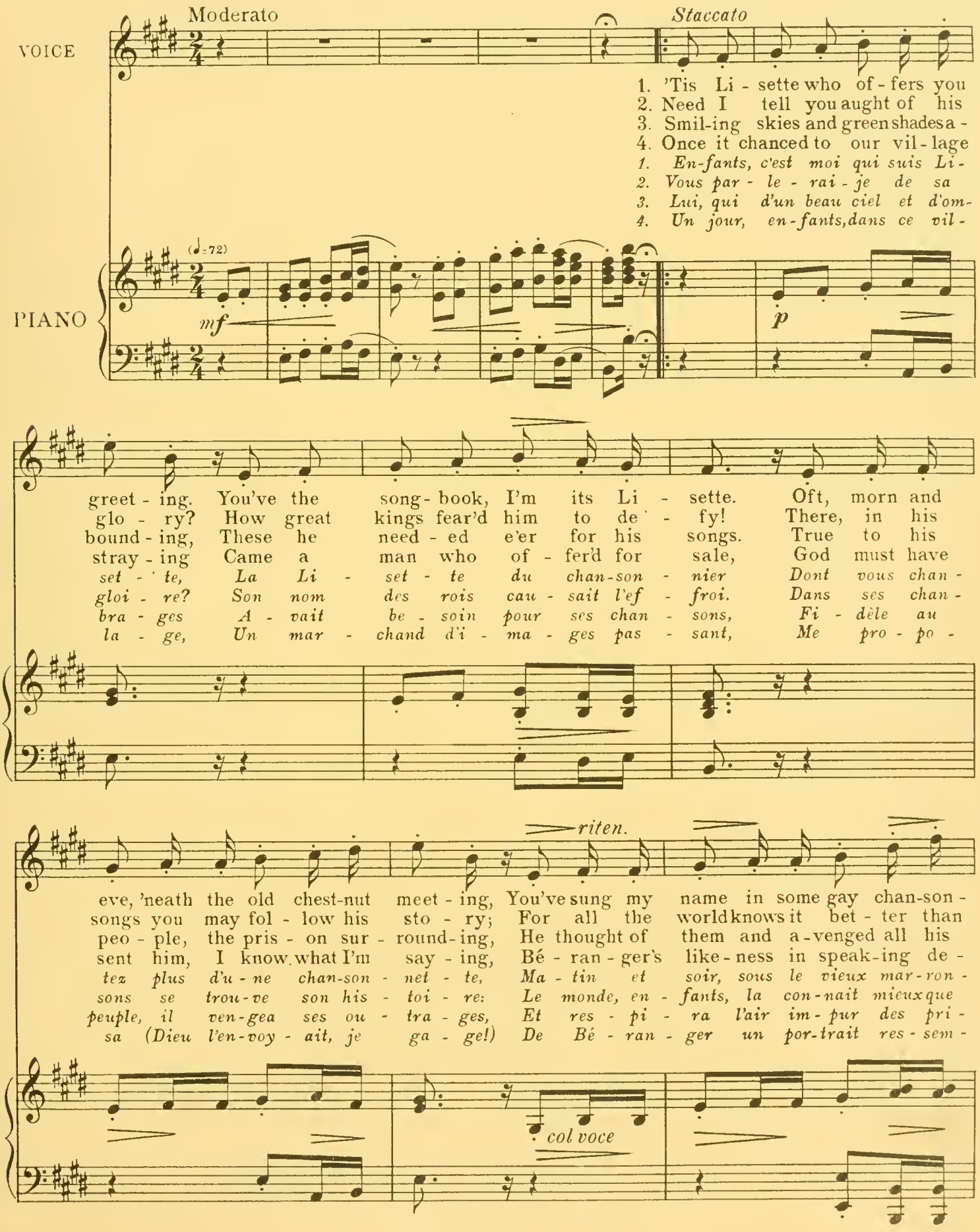
BÉRANGER'S LISETTE
(SOUVENIRS DE LISETTE)

Translated by Frederick H. Martens

Words and music by F. BÉRAT



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dolce
a tempo
nette. This sing-er whom his coun-try held in hon - or, Loved me and
I! I on - ly know him true be - yond all meas - ure, His lav - ish
wrongs. Mad - men in vain, by pow'r they wield - ed haunt - ed, Vow'd that ere
tail. He could have had the doves I cher - ish tru - ly! Those fea - tures
nier. Ce chan-son - nier dont le pa - ys s'ho - no - re, Oui, mes en -
moi. Ce que je sais, moi, c'est qu'il fut sin - cè - re, Bon, gé - né -
sons. Des in - sen - sés qu'a - veu-glait leur puis - san - ce. Ju - raient a -
blant. J'au - rais don - né jus - qu'à mes tour - te - rel - les! Ces traits ché -
a tempo
p
espressivo
I, I did not say him nay. Mem - 'ries of which he was the no - ble
ways, his kind con - sol - ing art, Ah, it is joy suf - fi - cient but to
long his lips no more should sing, Yet in his chains his ar - dent lay he
dear now ev - er near I know, 'Twas on - ly yes - ter-day I crown'd you
fants, m'ai - ma d'un tendre a - mour. Son sou - ve - nir m'en - or - gueil - lit en -
reux, an - ge con - so - la - teur. Oui, c'est as - sez de bon-heur, sur la
lors d'é - touf - fer ses ac - cents, Mais dans les fers, son luth chan - tait la
ris, Je les vois tous les jours. Hi - er, en - cor, de per - ven - ches nou -
sf
p
do - nor Proud - ly I'll treas - ure till my dy - ing day, Proud - ly I'll
treas-ure Some share of love of such a prince-ly heart, Some share of
chant-ed, Free - dom and France, Li - sette and love and spring, Free - dom and
new - ly, With li - lac - bloom, my love of long a - go, With li - lac -
co - re, Et char - me - ra jus - qu'à mon der - nier jour, Et char - me -
ter - re, Qu'un peu d'a - mour d'un aus - si no - ble coeur, Qu'un peu d'a -
Fran-ce, La li - ber - té, Li - sette et le prin - temps, La li - ber -
vel - les, De frais li - las j'ai fleu - ri mes a - mours, Hi - er, en -
sf
p

a tempo

REFRAIN

riten

treas-ure till my dy-ing day.
love of such a prince-ly heart.
France, Li-sette and love and spring!
bloom, my love of long a - go!

Ah, had you seen me then, In youth-ful grace dis-

ra jus-qu'à mon der-nier jour.
mour d'un aus - si no - ble cœur!
té, Li-sette et le prin-temps.
cor, j'ai fleu-ri mes a - mours!

Si vous sa-viez, en - fants, Quand j'é - tais jeu - ne

sf *p* *col voce*

a tempo

p

arm - ing, All said that I was charm-ing, Of course, 'twas long a - go! Sweet smile, the heart a -

fil - le, Com-me j'é-taisgen-til - le Je par - le de long-temps. Teint frais, re-gard qui

sf

larm - ing, Show'd teeth as white as snow, Fif-teen I was, you know, Fif-teen I was, you

bril - le, Sou - rire aux blan-ches dents, A - lors, ô mes en - fants, A - lors, ô mes en -

espress.

know. If you had seen me then, Ah, you'd have call'd me charm-ing!

fants, Gri-set-te de quinze ans, Ah! que j'é - tais gen-til - le!

THE SWALLOWS
(LES HIRONDELLES)

VOLNY L'HOTILLIER
Translated by Arthur Westbrook

FÉLICIEN DAVID
(1810-1876)

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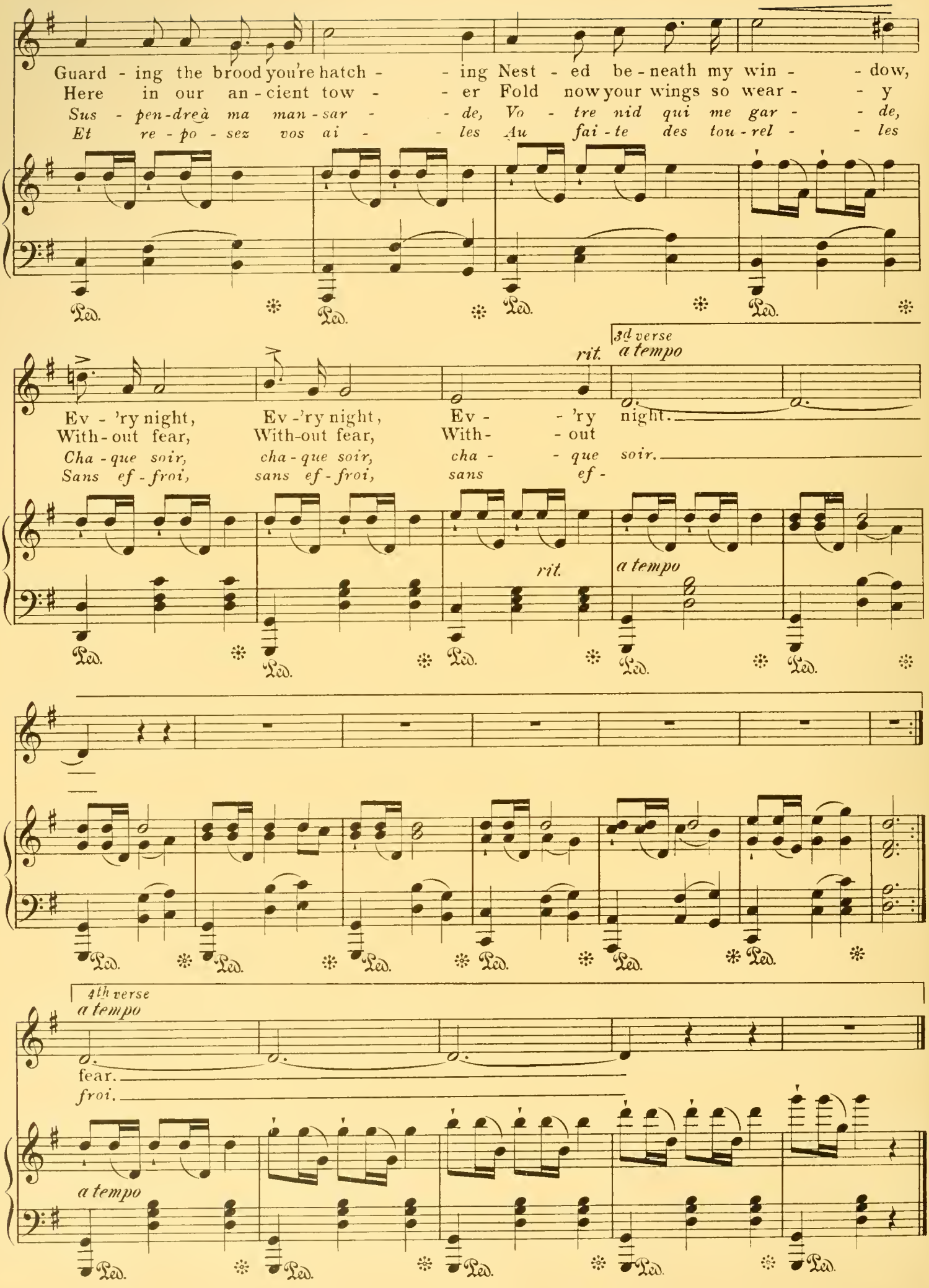
With - - out fear.
This a - bode.
sans ef - froi.
mon sé - jour.
Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped.
3.Flut - ter near, I am watch - - ing Your lit - tle beak so bright,
4.Fly a-round, gen-tle swal - - lows, Fly a-round ev - er near;
3.Vol - ti - gez, je re - gar - - de Vo - tre pe - tit bec noir,
4.Vol - ti - gez, hi - ron - del - - - les, Vol - ti - gez près de moi:
p
Ped. Ped. Ped. Ped.


Guard - ing the brood you're hatch - - ing Nest - ed be - neath my win - - dow,
Here in our an - cient tow - - er Fold now your wings so wear - - y
Sus - pen-dre à ma man - sar - - de, Vo - tre nid qui me gar - - de,
Et re - po - sez vos ai - - les Au fai - te des tou - rel - - les
Ped.
rit.
3d verse
a tempo
Ev - 'ry night, Ev -'ry night, Ev - - 'ry night.
With - out fear, With-out fear, With- - out
Cha - que soir, cha - que soir, cha - - que soir.
Sans ef - froi, sans ef - froi, sans ef -
4th verse
a tempo
fear.
froi.

THE LAKE
(LE LAC)

ALPHONSE de LAMARTINE
Translated by Arthur Westbrook

LOUIS NIEDERMEYER
(1802-1861)

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not in the vast sea e - ter - nal,
mais, sur l'o - cé - an des â - ges
Ped.
cresc.
Ah! where-fore can we not cast an - chor one brief
Ne pour-rons-nous ja - mais jê-ter l'an - cre un seul
cre - scen - do
f
di -
day?
jour?
- mi - nu - en - do cre -
f
O lake! the year has scarce its brief cir - cle com-
O lac! l'an-né - e à pei - ne a fi - ni sa car-
- scen - do

plet - ed, And by thy waves so dear she hoped to see once
riè - re, Et près des flots ché - ris qu'el - le de - vait re -
Ped. Ped. Ped.
dolce
more, Be - hold me! be - hold me! here up - on this
voir, Re - gar - de! re - gar - de! je viens seul m'as -
ff p pp pp
Ped.
cre - - - scen - - -
stone lone I am seat-ed Where thou hast
seoir sur cet - te pier - re Où tu la
cre - - scen - - do f
do dolce
seen her sit, Where thou hast seen her sit of
vis s'as - seoir, Où tu la vis, tu la vis s'as -
dim. fp pp
Ped. Ped.

con forza
yore! So thro' the cav - ern deep was thy moan then up -
seoir! Tu mu - gis - sais ain - si sous ces roch - es pro -
mf
sf
lift - ed! So broke thy rest - less waves, and as an - gri - ly
fon - des; Ain - - si tu te bri - sais sur leurs flancs dé - chi -
sf
roar'd; As now, the breez - es flung thy foam in flecks that
rés; Ain - si, le vent je - tait l'é - cu - me de tes
drift - ed To her feet so a - dored.
on - des Sur ses pieds a - do - rés.
con espress.
sf
dolce
f
rall.

ROMANCE

Andante *dolce*

1. One night canst thou re - call? when we row'd on in
2. O lake! O si - lent rocks! grot - tos and for-ests
3. Bid the wind as it moans, and the reed soft-ly

1. Un soir, t'en-sou-vient - il? nous vo - guions en si -
2. O lac! ro-chers mu - ets, grot - tes, fo-ret obs -
3. Que le vent qui gé - mit, le ro - seau qui sou -

p

Ped. Ped. Ped.

mezza voce

si-lence On - ly one sound we heard re - ech - o'd from thy
ver-dant, Ye whose fair youth re - turn - eth, or old Time need not
sigh-ing, Per - fumes that haunt the sense, on the gen - tle breez - es

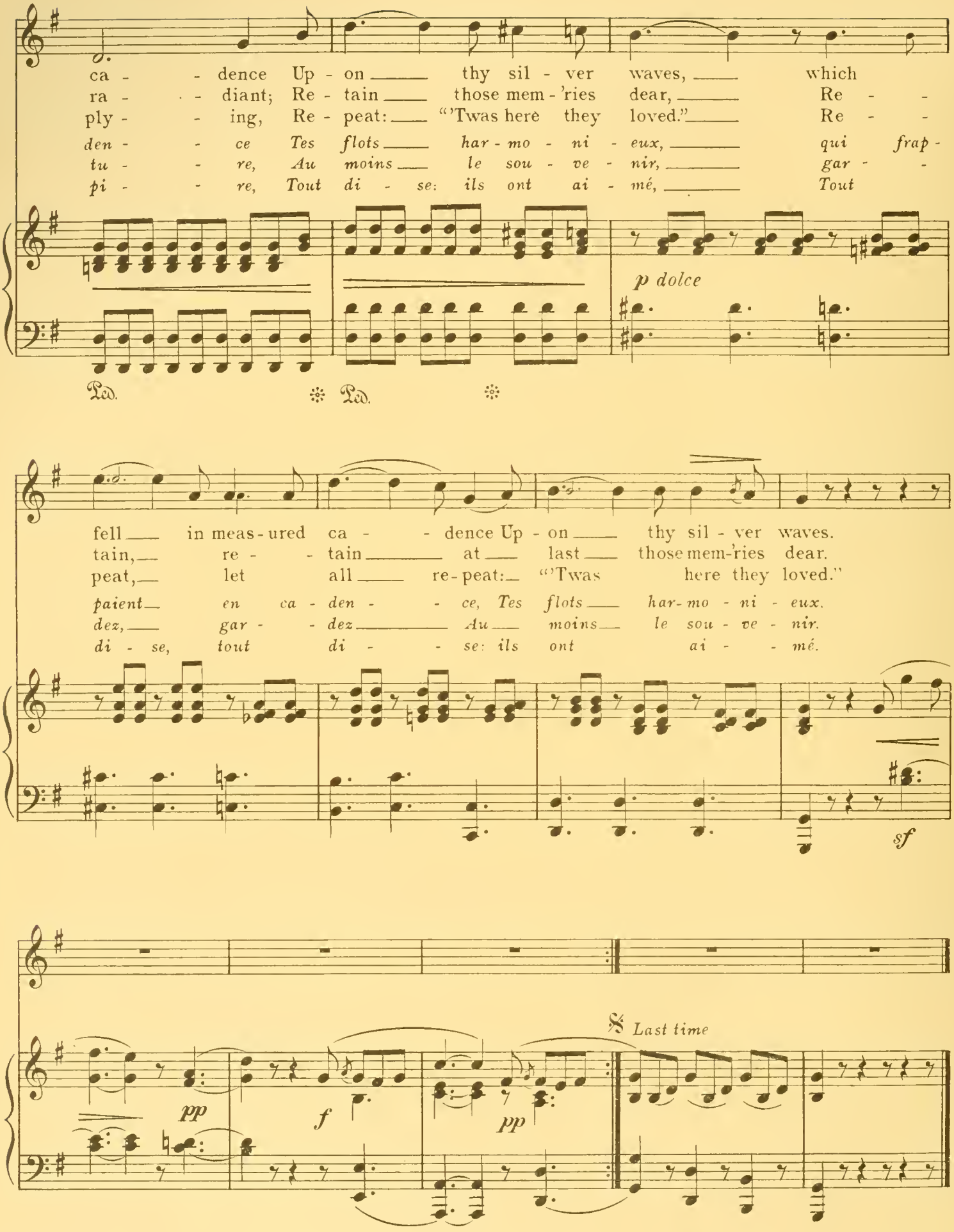
len - ce, On n'en - ten - dait au loin, sur l'on - de et sous les
cu - re, Vous que le temps é - par - gne ou qu'il peut ra - jeu -
pi - re, Que les par-fums lé - gers de ton air em - bau -

Ped. Ped. Ped.

caves; 'Twas the stroke of the oars which fell in meas-ured
fear, O Na - ture, of that night ne'er lose the beau - ty
moved, Bid ev - 'ry-thing we hear, or see, to each re -

cieux, Que le bruit des ra - meurs qui frap - paient en ca -
nir, Gar - dez de cet - te nuit, gar - dez bel-le na -
mé, Que tout ce qu'on en - tend, l'on voit ou l'on res -

Ped. Ped. Ped. Ped.


ca - - dence Up - on thy sil - ver waves, which
ra - - diant; Re - tain those mem - 'ries dear, Re - -
ply - - ing, Re - peat: "'Twas here they loved." Re - -
den - - ce Tes flots har - mo - ni - eux, qui frap -
tu - - re, Au moins le sou - ve - nir, gar - -
pi - - re, Tout di - se: ils ont ai - mé, Tout
p dolce
Ped. Ped.
fell in meas - ured ca - - dence Up - on thy sil - ver waves.
tain, re - - tain at last those mem-'ries dear.
peat, let all re - peat: "'Twas here they loved."
paient en ca - den - - ce, Tes flots har - mo - ni - eux.
dez, gar - - dez Au moins le sou - ve - nir.
di - se, tout di - - se: ils ont ai - - mé.
sf
pp
f
pp
Last time

ADIEU, FAIR FRANCE
(ADIEU, BELLE FRANCE)

Romance, from the Opera of "Marie Stuart"

Translated by Arthur Westbrook

LOUIS NIEDERMEYER
(1802-1861)

Andante mosso

PIANO

p con espress.

Un poco più lento

Be - hold the night is wan - ing, It is
Dé - jà la nuit s'a - van - ce, Il est

pp *pp*

time we should go; The thought my heart is pain - ing With the weight of its
temps de par - tir; Al - lons, à ma souf-fran - ce, C'est as - sez com-pa -

cresc.

woe. To de - part from the coun - try, Which I've learn'd so to
tir. Pour quit - ter ce ri - va - ge, Si plai - sant à mon

cre - scen - do

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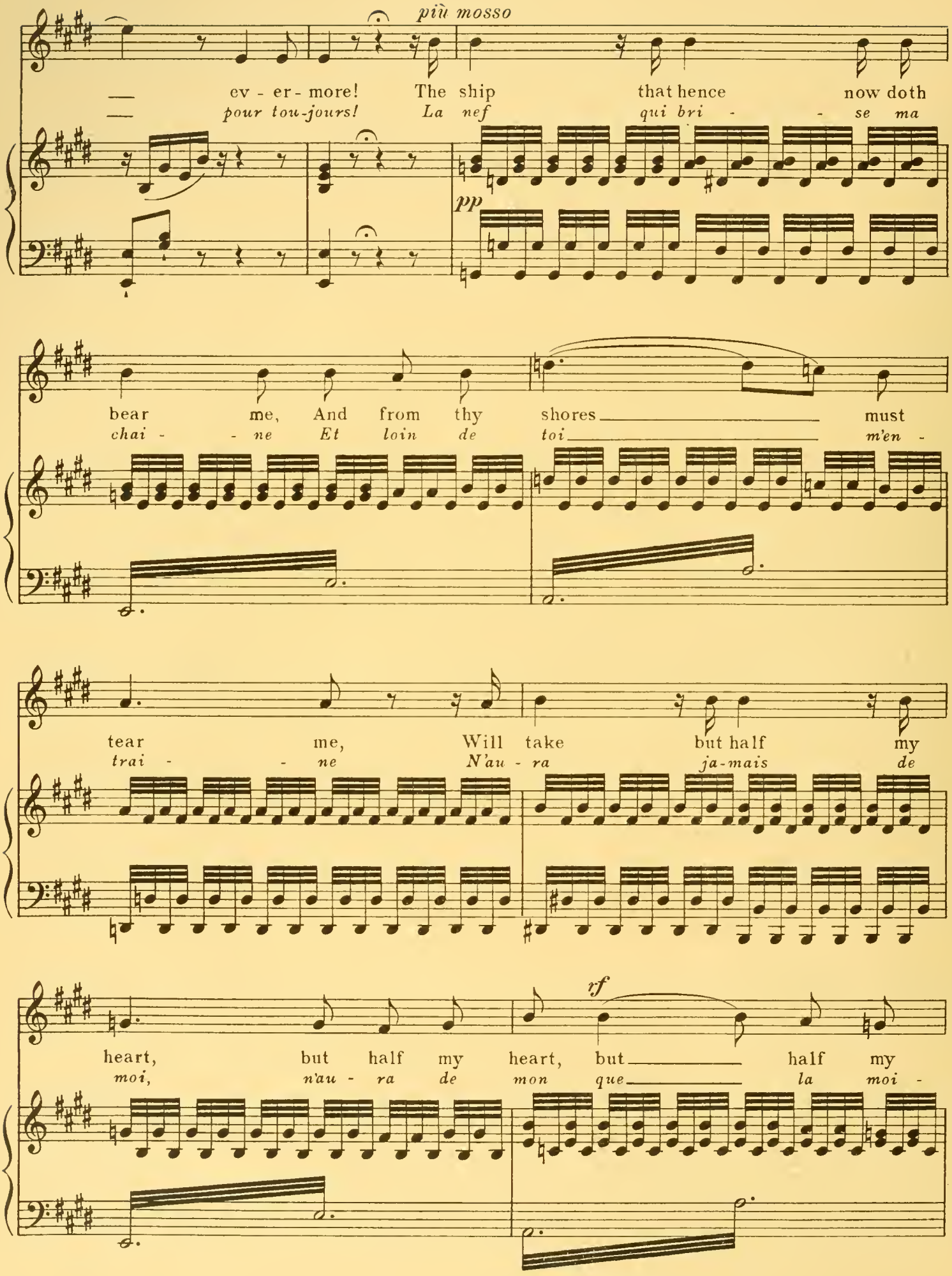
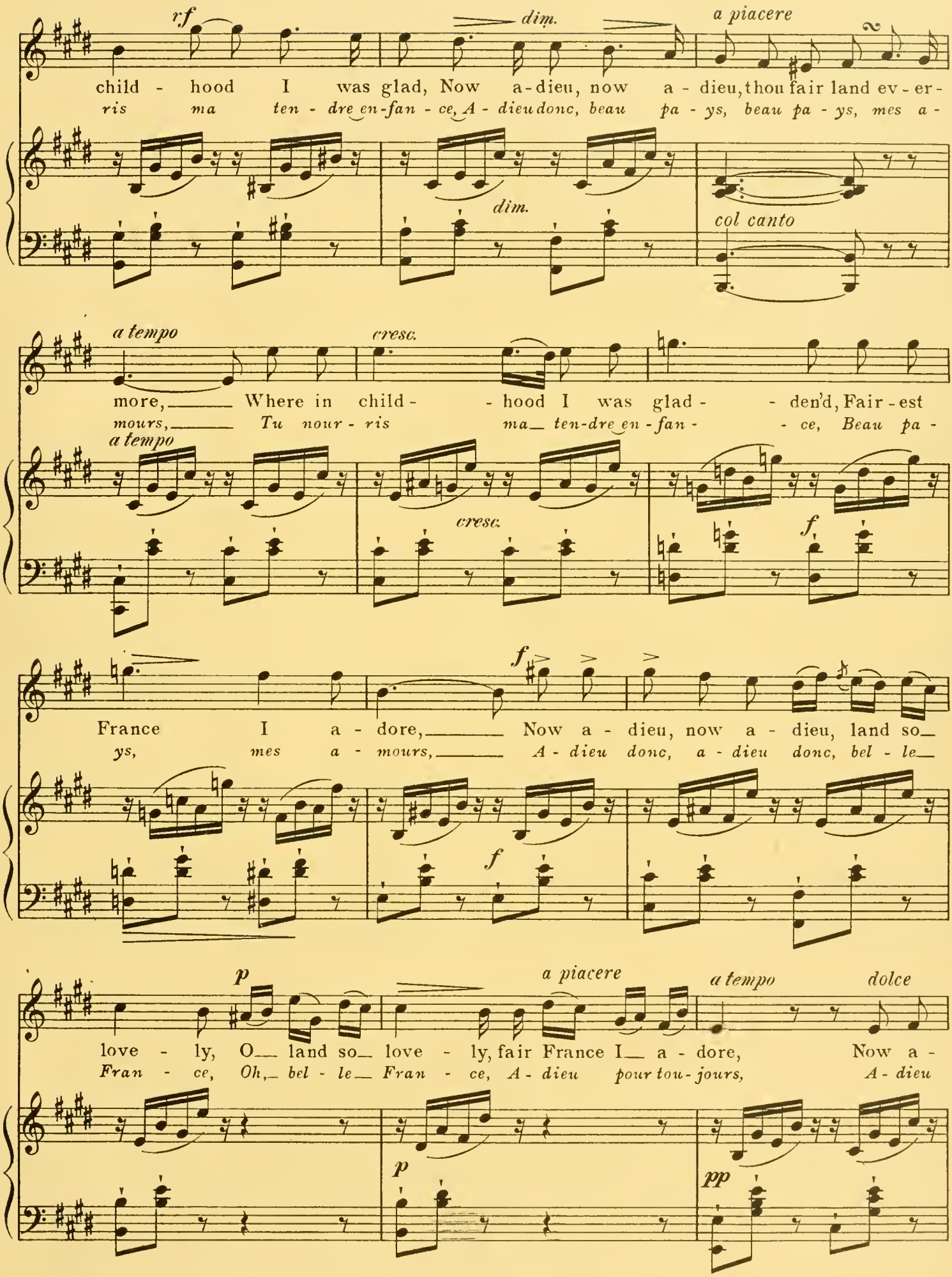
f
dim.
a piacere
love, I am want - ing in cour - age With - out aid from a -
cœur Il me faut du cou - ra - ge E - par - gnez ma dou -
f
mf dim.
pp
a tempo
bove.
leur.
pp
con espress.
rf
dolce
Then a -
A - dieu
rf

dieu, land so love - ly, Fair-est France I a -
donc, bel - le Fran - - ce, Beau pa - ys, mes a -
cresc.
dim.
dore, Where in child-hood I was glad, Now a-dieu, now a -
mours, Tu nour-ris ma ten-dre en-fance, A - dieu donc, beau pa -
cresc.
dim.
a piacere
a tempo
dolce
dieu, thou fair land, ev - er - more, Now a - dieu ev - er -
ys, beau pa - ys, pour tou - jours, A - dieu donc, pour tou -
a tempo
pp
col canto
more, Now a - dieu ev - er - more!
jours, A - dieu donc pour tou - jours!


più mosso
ev - er - more! The ship that hence now doth
pour tou-jours! La nef qui bri - - se ma
pp
bear me, And from thy shores must
chai - - ne Et loin de toi m'en -
tear me, Will take but half my
trai - - ne N'au - ra ja-mais de
rf
heart, but half my heart, but half my
moi, n'au - ra de mon que la moi -

heart:
tié:
All my hap - - piest thoughts here I'm
U - ne part te res - te el - le est
cresc.
leav - - - ing, All my hap - - piest thoughts here I'm
tien - - - ne, U - ne part te res - te el - le est
cresc.
f
dim.
leav - - - ing, And my soul aches with its
tien - - - ne: Que de l'au - - - tre il te sou -
f
dim.
a piacere
a tempo
dolce
griev - - - ing From thy friend - ly shores to de - part. Then a -
vien - - - ne, Je la fie à ton a - mi - tié. A - dieu
a tempo
p
col canto

dieu, land so love - - ly, Fair - est France I a -
donc, bel - le Fran - - ce, Beau pa - ys, mes a -
cresc.
dim.
dore, Where in child - - hood I glad - den'd, Now a -
mours, Tu nour - ris mon en - fan - - ce, A - dieu
cresc.
dim.
dieu, fair - est land, ev - er - more! Then a - dieu, land so
donc, beau pa - ys, mes a - mours! A - dieu donc, bel - le
cresc.
love - - ly, Fair - est France I a - dore, Where in
Fran - - ce, beau pa - ys, mes a - mours; Tu nou -
cresc.


r.f
dim.
a piacere
child - hood I was glad, Now a - dieu, now a - dieu, thou fair land ev - er -
ris ma ten - dre en - fan - ce, A - dieu donc, beau pa - ys, beau pa - ys, mes a -
dim.
col canto
a tempo
cresc.
more, Where in child - - hood I was glad - - den'd, Fair - est
mours, Tu nour - ris ma ten - dre en - fan - - ce, Beau pa -
a tempo
cresc.
f
f
France I a - dore, Now a - dieu, now a - dieu, land so
ys, mes a - mours, A - dieu donc, a - dieu donc, bel - le
f
p
a piacere
a tempo
dolce
love - ly, O land so love - ly, fair France I a - dore, Now a -
Fran - ce, Oh, bel - le Fran - ce, A - dieu pour tou - jours, A - dieu
p
pp

dieu ev - er - more! Now a - dieu ev - er -
donc pour tou - jours, A - dieu donc pour tou -
more! ev - er - more!
jours, pour tou - jours!
dolcissimo
morendo
ppp

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